

Issued Monthly  
\$3.00 a Year.

ANNUAL NUMBER, 467  
MAY 1908

Vol. VIII. NO. 87.  
25c. a Copy.

# THE THEATRE





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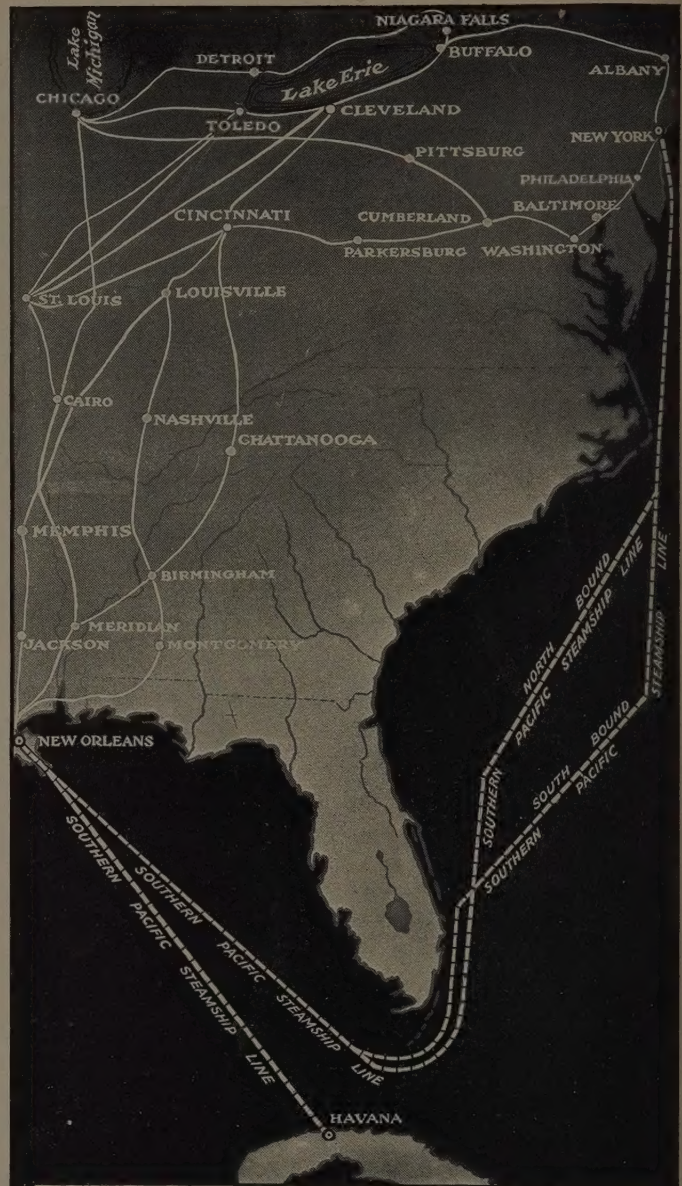
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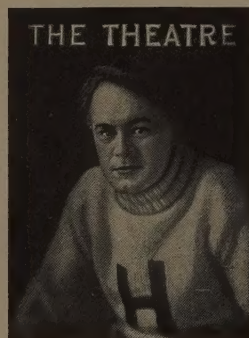
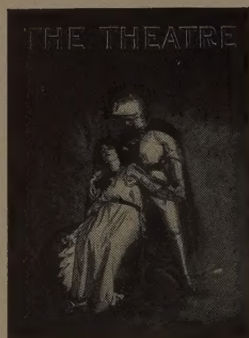
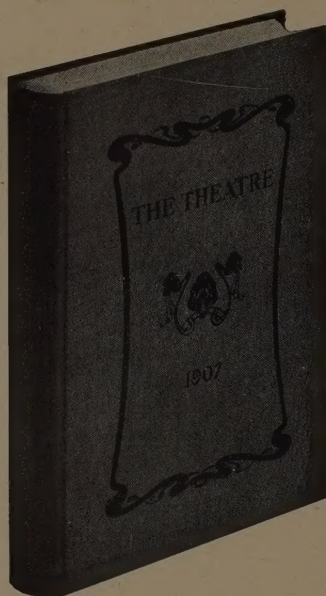
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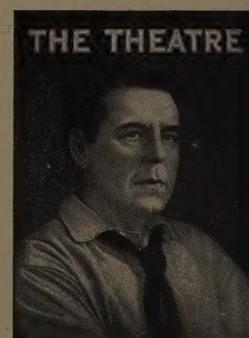
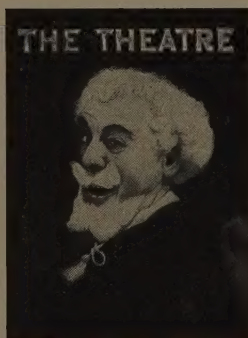
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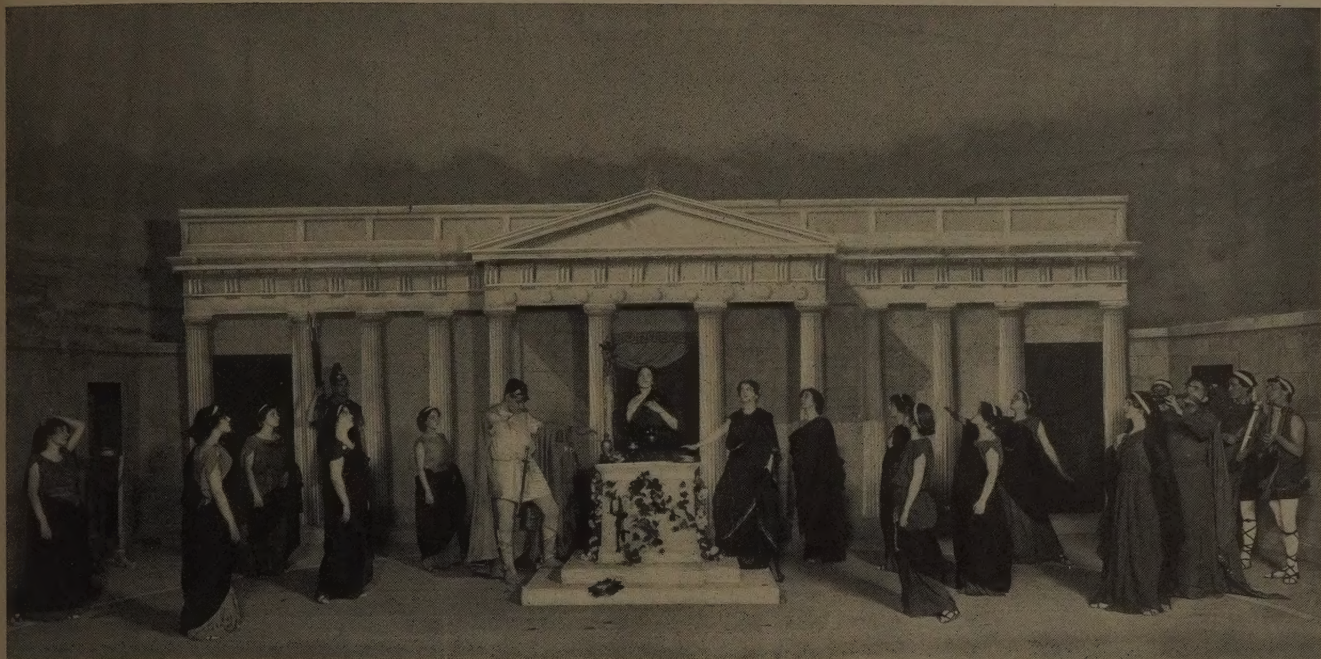


## THE THEATRE MAGAZINE CO.

26 WEST THIRTY-THIRD STREET

NEW YORK





# CONTENTS, MAY, 1908

Edited by ARTHUR HORNBLow

COVER: Portrait in colors of Otis Skinner in "The Honor of the Family"

PAGE

CONTENTS ILLUSTRATION: Scene from "The Libation Pourers," Greek music-drama given by the American Academy of Dramatic Arts at the Empire Theatre

TITLE PAGE: Ida Conquest in "The Wolf"

NEW PLAYS REVIEWED: "The Servant in the House," "Don Quixote," "Girls," "Toddlers," "The Royal Mounted," "Bluffs"

IS THE MERRY WIDOW AS YOUNG AS SHE SAYS ?	J. L.	116
WHEN THE PRESIDENT GOES TO THE THEATRE—Illustrated	Will A. Page	119
SCENES FROM THE NEW YORK HIPPODROME—Full page		120
RALPH C. HERZ—Illustrated	R. S.	121
SCENE FROM "DON QUIXOTE"—Full page		124
CHICAGO THEATRE CONTROLLED BY PRIESTS—Illustrated	L. France Pierce	125
TO Mlle. ADELINe GENÉE—Poem—Illustrated	Louis Untermeyer	126
AN ECCENTRIC COMEDIAN OF THE OLD SCHOOL—Illustrated	Ada Patterson	128
SCENES FROM "GIRLS"—Full page		129
MARGARET ANGLIN in "The Awakening of Helena Ritchie"—Full page		131
NEW YORK CITY'S CENSORSHIP OF PLAYS—Illustrated	Francis Oppenheimer	133
HENRI KOWALSKI—Illustrated	Henry Tyrrell	134
THEATRICAL COINCIDENCES	W. J. Lawrence	137
"THE SERVANT IN THE HOUSE"—Illustrated	X.	139
		140

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SUBSCRIPTION: Yearly subscription, in advance, \$3.00. Foreign countries, add 75c. for mail. Canada, add 50c. Single copies, 25 cents.

LONDON:  
Theatre Magazine offices  
90 Fleet Street

BOSTON

CHICAGO

PHILADELPHIA

PARIS:  
33 Chaussée d'Antin  
E. M. BENASSIT, Representative for France

Published Monthly by

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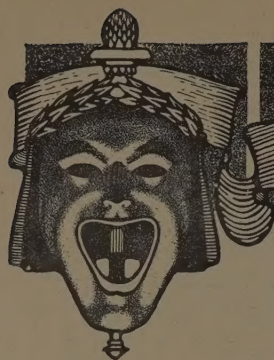
*Published by The Theatre Magazine Co., Henry Stern, Pres.; Louis Meyer, Treas.; Paul Meyer, Sec'y.; 26 West 33d Street, New York City*



Photo Bangs

MISS IDA CONQUEST AS HILDA IN EUGENE WALTER'S NEW PLAY "THE WOLF"





# PLAYS OF THE MONTH



SAVOY. "THE SERVANT IN THE HOUSE."  
Play in five acts, by Charles Rann Kennedy.  
Produced March 23, with this cast:

Mary	..... Mabel Moore	Rogers	..... Edith Wynne Mathison
Mr. Robert Smith	..... Tyrone Power	Manson	..... Galwey Herbert
			..... Walter Hampden

The coming of "The Servant in the House" is like a fresh breeze that enters through an open window (possibly left down by an inadvertent modern janitor) and expels some of the fetid atmosphere of the theatre.

It is difficult to characterize the American stage of the moment. The most striking fact is that America is the New Eldorado of the drama in a commercial sense. As a business it exceeds in volume and in profit anything of the kind ever before conceived as possible, much less exploited. That which was once unstable and precarious has become an unrelenting source of wealth and subjected to business methods of the most practical kind.

We do not refer to the commercial aspect as in itself a subject of reproach. If the production of plays did not pay it would be because there was something the matter with the plays, not with the producers and not with the public, and it would be foolish cant to expect that art, a term used sometimes without any definite meaning, could thrive under any such conditions. The bankruptcy of the playhouses would mean that there was no art. On the other hand, the flourishing condition of the theatrical business would in no wise necessarily indicate that the art or the character of the plays was of any high order. If the character of the play to be employed is to be determined by its money-getting capacity, and that alone, an unworthy form of drama might prevail. This, indeed, is largely the case at the present time in the prevalence of so-called musical comedy. At one time the sensational play may be in vogue simply because it makes money. It cannot be denied that all money-making plays have, and must have, some qualities that appeal to the public, but these qualities may involve all manner of trivial things, and vulgarity and salaciousness. Of course, they finally drive away thousands of people from the theatre.

"The Servant in the House" is a worthy play, which, we believe, will stand this test of popularity in the commercial sense. It may not please people of vitiated, sensual and trivial tastes, but its audiences will be made up from a wider range than might be supposed. It appeals to every sense of justice and propriety in the conduct of life, and to the feeling for brotherhood among men, which is accepted in theory by every American, and which morally and logically should be practiced. This play reaches its results not only by faith alone but by works. A certain picturesqueness and various symbolisms are involved in it, but its effectiveness is derived from

the substance of it and not the shadow.

An English vicar in London is expecting the arrival of his elder brother, whom he has not seen for many years, and who, during his long absence and spiritual work in India, has become the Bishop of Benares. The three brothers have long been separated. The other brother, older than the vicar, has befriended him in his youth, but has fallen into disreputable habits through drink. At the lowest point of his degradation, the vicar had managed to have his brother's only child, a daughter, taken from him, and had adopted this girl without the knowledge of the father. The vicar's conscience reproves him because of his neglect of his brother, the poor condition of his church and the fruitlessness of his work. His wife's brother is one of the great dignitaries of the church, the Lord Bishop of Lancashire, a man whose worldliness, hypocrisy and venality are well known to him. This is the condition of affairs at the beginning of the play.

A new butler begins his services. He is an oriental, picturesque in the garb of India. He is in reality the Bishop of Benares, who has chosen this method of becoming acquainted with the spiritual affairs of England and of the household in which he has a brotherly interest. He now becomes the dominating influence in the play. His views of life are founded on the teachings of Christ, and he has a philosophy of the brotherhood of man that cannot be shaken. The Bishop of Lancashire has been invited to dine with the Bishop of Benares, whose arrival is expected. In the meanwhile, the disreputable brother makes his appearance. He is disreputable in appearance, a man of physical power, but in every way fallen in estate, and certainly imbued with no feeling of brotherhood. He is a cleaner of drains, and is to put in order the sewers that render the house of the vicar and the church almost uninhabitable. He meets his daughter, neither knowing the other. She mistakes him for a burglar, and by her sweetness of spirit and gentleness of conduct toward him melts him and makes reasonable their complete reconciliation and recognition later on. The vicar's conscience impels him to make known to the father the identity of the girl. He feels that he has been responsible partly for his downfall, believes that there is something good in him, and that he should no longer rob him of the filial love to which he is entitled. His wife, worldly minded, restrains him a while from this act of justice. One of the most effective scenes, printed elsewhere in this issue, is where the Bishop of Lancashire, seated at the table with the disreputable-looking brother, the drain cleaner, mistakes him for the vicar, and mistakes the butler for the Bishop of Benares (which he really is, but as yet incognito). The Bishop of



Sarony

CARLOTTA NILSSON

Engaged by Charles Frohman to play the principal part in the English comedy, "Diana of Dobson's"



Benares is known to be immensely wealthy, and the Bishop of Lancashire unfolds to the two men a scheme for elevating the poor and establishing a society for the brotherhood of men out of which they could make millions. The Bishop of Lancashire is old, sordid and shriveled in heart, conscience and soul. He is nearly blind, and so deaf that when he is not engaged in his voluble pronunciamentos resorts to the ear trumpet. The sordid Bishop's proposal is rejected. A change is coming over the whole household by reason of the influence of the servant in the house. The upshot is that the vicar's wife sees the sinful nature of her brother and no longer opposes, while he is bid to depart. Father and daughter are reunited; the vicar is henceforth to devote his life to simplicity and practical work in the elevation of mankind and the regeneration of the church; and the Bishop of Benares beholds the brotherhood of man re-established at least in his own household.

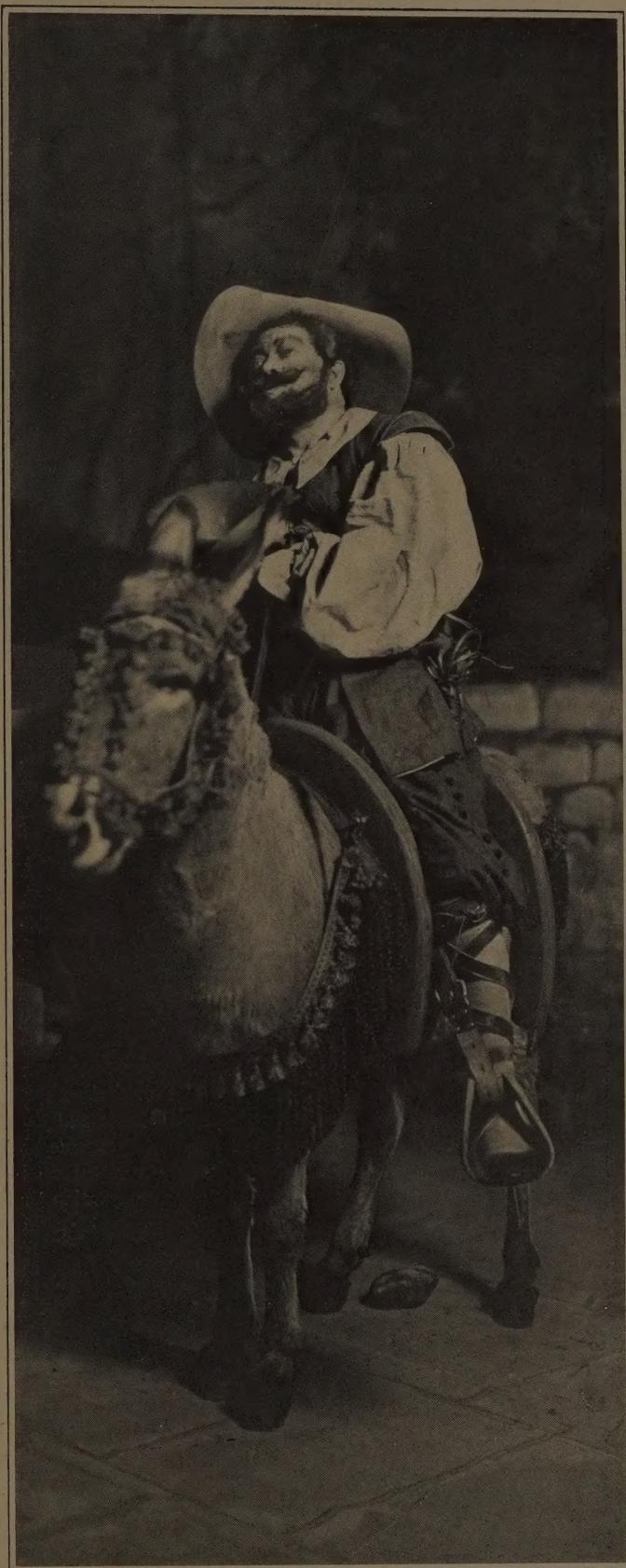
Mechanically, this story in its component parts, is not new. The recognition of father and child, who have been parted, is one of the properties of the old Greek drama. It is an old thing. It would not be much out of the way to say that it is the oldest thing in the drama; but in the conditions it is not old any more than a child born yesterday is as old as Methuselah. In its construction the play is no better or worse than any good play not yet made perfect. Its strength lies in the vital nature of the subject and in the verity of its facts, purpose, and impression. That it gains something, particularly in distinctiveness, from one of its elements of symbolism must be recognized. That the Bishop of Benares should be the counterpart of Christ in appearance would be offensive and nonsensical if he were meant to represent a reincarnation, but any reasonable spectator brushes aside such a thought instantly. If Christianity means anything it means that every man should be Christlike, and no offense can be taken at such a substantial truth. If the Bishop of Benares were not from India, and in a garb that we readily assume to be customary there, offense would begin. If he were not of the priesthood and had assumed it, or if the author had assumed it, for any symbolical purposes, it would be mockery and would really disturb the intent of the piece. If we saw in the Bishop only a mummer we could not accept him. The play has situations that in some other play would simply be theatrical; and here we have a rare opportunity to note the distinction between a genuine play and a situation play. Imagine Christ in a situation play! This distinction between the real play and the situation play may be pondered by the commercial writer.

The second element of symbolism is not so effective. The disreputable brother, now changed in heart and habits, returns and reports the horrible condition of the sewers and drains under the church and the house. The symbolism could stand with his description. That is enough. When the vicar throws off his coat, rolls up his sleeves, and in a voice that shakes the rafters (including the skylights) of the theatre, announces that he is going down into that horrible cesspool at the risk of his life to help his brother clean it out, the symbolism is shattered. It is no longer a symbol. How is anybody going to regenerate the world socially and morally by cleaning out an actual cesspool?

Of the acting of this piece there can be nothing but praise except that Mr. Dalton fails along with the symbol. The other characters in the play as indicated in the cast were completely admirable and need no descriptive comment. We hate to praise a man to his face. Miss Matthison is hardly worldly enough, but she wears an imperishable halo, and it cannot be helped.

LYRIC. "DON QUIXOTE." Dramatization of Cervantes' novel, by Paul Kester. Produced April 8 with this cast:

Don Quixote .....	Mr. Sothern	Secretary to the Duke.....	Mr. Ford
Sancho Panza .....	Mr. Buckstone	Dr. Rezio de Agüero.....	Mr. Bradley
The Duke Ricardo.....	Mr. Harris	Gines de Passamonte.....	Mr. Martin
Don Fernando .....	Mr. Mather	Pedro Martinez .....	Mr. Bradley
Don Cardenio de Cienardo..	Mr. Wright	Tenorio Hernandez .....	Mr. Mather
Pero Perez .....	Mr. Reicher	The Duchess .....	Miss Hanson
Sampson Carrasco .....	Mr. Lestina	Donna Rodriguez .....	Miss Goldsmith
Master Nicholas .....	Mr. Howson	Dorothea de Cienardo..	Miss Hammond
John Palomeque .....	Mr. Taylor	Lucinda de la Llana.....	Miss Reed
Andres .....	Mr. Turnley	Altisidora .....	Miss Head
Capt. of Holy Brotherhood..	Mr. Scardon	Maria Palomeque .....	Miss Goldsmith
Lieut. of Holy Brotherhood..	Mr. Brown	Maritornes .....	Miss Wilson
Steward of Duke's Household..	Mr. Kelly	Antonia Quixana .....	Miss Howson



ROWLAND BUCKSTONE AS SANCHO PANZA IN MR. SOTHERN'S PRODUCTION OF "DON QUIXOTE"

Mr. Sothern's production of "Don Quixote" as a production has hardly been surpassed by him or any other producer, but what is the use of a production that does not produce? All the money lavished on it is just so much thrown into a sink hole. The eye is constantly delighted. A host of people labor to please us. Heralds and pageants and fluttering banners and beautiful women and childhood and animation and song and dance and pretty much



everything possible to the stage are combined to produce an effect, but there is no unity in it, no consistent purpose, for it begins with nothing and ends with nothing.

If this were the only time that an attempt has been made to appropriate "Don Quixote" for the stage, it would be natural enough perhaps that it should be believed that a stage figure could be made of it; but the several attempts on him have failed. Sardou tried it without success. It is not likely that any dramatist will ever succeed in the making of this amiable, insane old man, a comedy figure, the jest of audiences. In the delightful novel from which he is taken he lives in an atmosphere that can never be reproduced on the stage. Mr. Kester urges that he has used the language of Cervantes almost exclusively, but outrage is done to the genius of Cervantes in the disjointed appropriation. The novel was written for a purpose, the annihilation of false romanticism as represented in the flood of Spanish novels of that period. The subject that he attacked he slew. It is absolutely dead. Don Quixote has no meaning whatever except in the delightful pages of Cervantes.

When a thing is represented on the stage it may produce an impression absolutely at variance with the intent of the written page embodying the imagination of the author. What would be the impression made on an audience if Don Quixote's impetuous and resistless attack on the herd of sheep or his disastrous charge on the windmill were represented on the stage? Can there be but one impression or feeling now, when an audience sees the poor old man beaten down and then thrust into a cage? Wherein consists the humor when we see him with bandages about his head and his poor face bruised up by the blows? Is there one single incident in the representation that does not excite pity rather than mirth? Yes, once or twice a sane



VIVIAN MARTIN

A sixteen-year-old star, now playing the title role in "Peter Pan," under Charles Frohman's management. Miss Martin is a Grand Rapids (Mich.) girl. Her father is Charles Herbert, the actor. At four years of age Vivian was a member of Richard Mansfield's company and later she romped around Joseph Jefferson in "Rip Van Winkle." She was recommended for her present important part by Maude Adams, who was pleased with her impersonation of Mrs. Frances Hodgson Burnett's picturesque boy hero Little Lord Fauntleroy.

man in the audience can laugh at Don Quixote because of something that he does that is within human experience and observation as measurably rational, as when he beats his squire, Sancho Panza, over the head with a long loaf of bread because of a disparaging remark he had made about his Dulcinea, and refuses for a while to be reconciled to him. Necessarily in the stage representation he is lovable and courteous, but not in the same way as he is in the book. The incidents that are taken from the novel are thrown together without any connected or progressive relation. We have the little episode in which Sancho is made to take the throne and is served with a rich dinner borne in on golden platters by pages, while the enjoyment of the feast is denied him by a pale-faced doctor who pretends solicitude for his royal health.

There is a vast amount of acting in the performance but it is purely physical, and completely lacking in spiritual significance. It is a beautiful production of something without substance, and to which no substance can be brought with tons of scenery or with all the arts adjunct to the stage applied to it. There was much music incidental to the play and a number of songs between the acts; the solos and quartets were extremely beautiful. Everything about the production was artistic in the highest degree. The play itself is supremely inartistic.

Mr. Kester surely should know what action is, and yet he puts together something in which there is no action whatever. It is complained that it is difficult to sell plays, but this lamentation of the unknown is not borne out in this case. It is told of a New York manager that once when a card was sent up from a certain persuasive dramatist, he threw up his hands and said, "Tell him I'm out. I don't want to see him. He might sell me a play."

(Continued on page vii)



Robert Cummings

Lottie Briscoe

William Ingersoll

Helen Reimer

Charles Balsar

MEMBERS OF THE ORPHEUM STOCK COMPANY WHICH, HEADED BY WILLIAM INGERSOLL, PLAYED ALL WINTER AT THE CHESTNUT STREET THEATRE, PHILADELPHIA, WITH MUCH SUCCESS



# Is the Merry Widow as Young as She Says?

WHEN The Merry Widow waltzed her way into popular favor, and the whole world went into ecstasies over her charm and freshness, the truth of the old saw about there being nothing new under the sun seemed to have been disproved for good. Here was a dainty opera, with melodious music and an original plot with real action in it. Then suddenly one gets a shock. Henry W. Savage tries to enjoin Miss Gertrude Hoffman from giving imitations of his production in vaudeville, and that actress snaps her fingers at the injunction, declaring "The Merry Widow" not original, but taken from various sources. In this position she appears to be upheld by Judge Ward of the United States Court, who questioned the complainant's title and vacated the restraining order. When Kipling was accused of plagiarism, he wrote a verse about Homer which ran after this wise:

They knew 'e stole; 'e knew they knowed.  
They didn't tell nor make a fuss,  
But winked at 'Omer down the road,  
An' 'e winked back—the same as us!

Gertrude Hoffman winked across the footlights and didn't tell. That was where apparently Mr. Savage made his mistake. He wouldn't wink back—and the story came out.

A comedy by Henri Meilhac, the well-known French author, entitled "L'Attaché d'Ambassade," was produced at the Théâtre du Vaudeville, in Paris, in 1861. Miss Hoffman claims that "The Merry Widow" is an adaptation of this same play, which was translated and adapted to the German stage and produced at the Hofburg Theatre, Vienna, under the title of "Der Gesandtschafts Attaché," or "The Embassy Attaché."

A comparison of the printed French play with the libretto of "The Merry Widow" undoubtedly reveals a remarkable similarity in plot and dialogue. The characters and situations are astonishingly alike. In each work, a foreign Ambassador in Paris is attempting to marry his wild young attaché to a merry little widow, whose immense fortune they think it well to keep in the state. In both, the attaché is drawn as a ne'er-do-well, who begins love-making with bravado, to whom advances are made rather than carried on by him, and who in the end is caught in his own trap. There are parallel situations in the love of the Ambassador's virtuous wife for a young soldier whom she decides to marry off to the widow. There is the trapping of the lovers by the Ambassador, and the solution of the problem by the widow's compromising herself for the young wife. This incident is treated in a lighter comedy spirit in the operetta in which each character in the play has its counterpart. Le Baron Scarpa of the play one recognizes as Popoff in the operetta; La Baronne Scarpa is amazingly like Natalie; Le Comte Prax, Embassy attaché, is the twin brother of Prince Danilo, also Embassy attaché; Madeleine Palmer becomes Sonia; Mazeray is Camille De Polidon; the widow's three admirers—D'Estillac, Frondeville and De Ramsay—we find as Marquis Cascade, Raoul De

St. Brioché and Khadja. Even the devoted M. Figg becomes the quaint Nish.

Many of the lines read like transcripts of the French comedy. From the French play we quote the following: Act I opens with a ball, which is given in the home of the Ambassador. The opening lines give the key to the situation, and have a familiar sound:

D'ESTILLAC (to Frondeville): "You say that before Palmer, the banker, married her, she had nothing?"

FRONDEVILLE: "Nothing at all. Palmer married her for her beauty. Now she is a widow, and still beautiful."

DE RAMSAY: "Rich besides?"

FRONDEVILLE: "Palmer left her everything."

SCARPA: "What think you of the eager way in which the young fellows run after Mme. Palmer?"

M. FIGG: "Mme. Palmer is very lovely, it is only natural."

SCARPA: "A man who handles Europe should have better eyes than yours, M. Figg. This brilliant gathering would care little for the beauty of Mme. Palmer, were it not accompanied by M. Palmer's money."

Scarpa, the Ambassador, had sent M. Figg in search of the young attaché, Comte Prax. M. Figg says he went to a very gay dining hall, the Frères Provençaux, a rendezvous of actresses. "You, M. Figg?" exclaims Scarpa. "It was a question of your Excellency's service," answers Figg.

Prax enters, half intoxicated, and sleeps off his little debauch on a convenient lounge. This occurs in both plays. Scarpa's arraignment of the young man is applicable to either hero.

SCARPA: "What have you done during the six years you have been attaché?"

PRAX: "I was attached as the lace on the coat. I have carried out the rôle of the lace."

SCARPA: "You have fought duels?"

PRAX: "I have measured my sword with some of the prettiest swords in France. The Embassy need not blush for it."

SCARPA: "You have played?"

PRAX: "Sometimes to see if I should regain what I had lost the evening before."

SCARPA: "You have been intoxicated?"

PRAX: "From time to time—to accustom my head to champagne, so I should not get drunk when I grew old."

SCARPA: "You have loved pretty women?"

PRAX: "Find me a better occupation. It is amusing as a vice, and it is also a virtue."

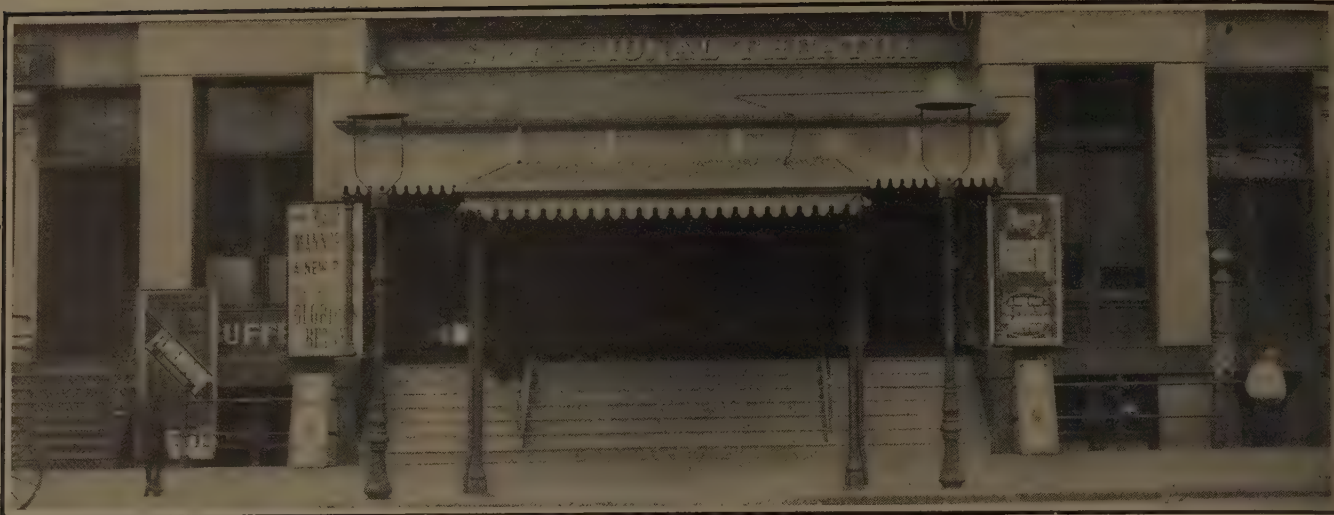
But "L'Attaché d'Ambassade" is a play and not an opera, while the most attractive feature of "The Merry Widow" has been the now famous waltz. Here again Miss Hoffman claims the honors are not self-acquired, but refers the sceptic to the music of the waltz of the opera "Le Paradis de Mahomet," composed by Robert Planquette prior to the composition and production of "The Merry Widow." The waltzes, she claims, are similar in melody, harmony and rhythm. The third charge touching another popular number in the score claims that the chorus of the Maxim song is almost identical in theme, rhythm and harmony with an old folk song, "Chanson Provençale," composed years before the play. J. L.



SIGNOR CARUSO

Listening to himself on the Victor Talking Machine





ENTRANCE TO THE NEW NATIONAL THEATRE, WASHINGTON, A FAVORITE PLAYHOUSE WITH MR. ROOSEVELT

## When the President Goes to the Theatre

WHEN President Roosevelt goes to the theatre or any public place in New York, or any other large city, a squadron of mounted police and a mob of secret service men mingle with the crowd in order to protect from any possible danger the chief magistrate of the nation. When President Roosevelt goes to the theatre in Washington, his visit is unostentatious, there is no mounted escort, and the people in the audience gaze with only mild interest at the stout, bespectacled gentleman sitting in a stage box, who roars with laughter at the slightest sally from the comedians, or applauds vigorously with both hands when pleased.

Mr. Roosevelt is an inveterate theatregoer, when he can spare the time, and rarely a week goes by that he does not see at least one play. Mrs. Roosevelt and the family generally contrive to see everything worth seeing, and frequently attend the theatre without the President, who may be detained at the White House on some important business of state.

The manager of a theatrical company playing in Washington last spring was sitting in the private office of the National Theatre one day when the telephone bell rang. It was a call from Secretary Loeb, at the White House, for William H. Rapley, the manager of the National Theatre. Mr. Loeb politely intimated that if a box were unoccupied for that evening the President and Mrs. Roosevelt would be glad to see the performance. Mr. Rapley assured Mr. Loeb that the best in the house was at the disposal of Mr. Roosevelt, and that he would promptly send the tickets for his own private box to the White House. The manager of the theatrical company, who had listened to the conversation, exclaimed in great glee:

"Let's notify the papers at once that the President is coming here to-night. It will mean a big increase in our business.

When people know he is coming, we shall probably sell out."

"If you announce his coming," said Mr. Rapley quietly, "the President will stay at home. He never visits a theatre if his coming is advertised in advance, because he objects to being placed on exhibition. On the other hand, if nothing whatever is said in advance, the people soon learn that the President has been here, and you will find much interest in the performance later in the week, because of the number of officials who feel that they must see every play that President Roosevelt has seen."

The wisdom of this remark impressed the theatrical manager, who was unfamiliar with the official etiquette of Washington, which tends to surround the President as much as possible with the mantle of a private citizen when he is not exercising the prerogatives of his office. Mr. Roosevelt has always encouraged this.

It is undoubtedly a fact that all the members of the diplomatic corps, most of the members of the cabinet, and many of the subordinate officials of the government follow the lead of the President in their amusements as in other things. Many of them endeavor to keep informed as to the probable movements of the President, so that when they learn that he intends to visit the theatre, word is quickly passed around, by means of which the President is confronted that night with many familiar faces in the audience. Naturally, this advance information transmitted from one individual to another cannot reach a great many people, but it has been noted on more than one occasion that when President Roosevelt makes up his mind to go to the theatre, even as late as four o'clock in the afternoon, he will find two or three ambassadors occupying boxes on the other side of the house at the evening performance, while there will be an assembly of army and navy officers, attachés of legations, and members of the older Washing-



Photo Harris & Ewing

THE PRESIDENT'S BOX AT THE BELASCO THEATRE, WASHINGTON





(1) The Hippodrome's dumb actors. (2) Bedelia, leader of the Hagenbeck Elephants. (3) Principal rider of the Bedini Equestriennes. (4) Merry Widow waltz by two Elephants. (5) Goleman's Dogs. (6) The defenders of Port Arthur

### Some of the Attractions at New York's Colossal Hippodrome





Sarony

GRANT STEWART

Recently seen as Sir Peter Wycherley in "Irene Wycherley" at the Astor Theatre. Last year played Forrester in "Caught in the Rain," which he wrote with William Collier



White

MARY JERROLD

English actress now playing the rôle of Mamie Dean in "Myself-Bettina" with Maxine Elliott. Formerly in "Under the Greenwood Tree," and for several years with Mr. and Mrs. Kendal



Bangs

HERBERT AYLING

Well-known New York actor now playing the rôle of Doctor Hartley in "Polly of the Circus." Mr. Ayling is also stage manager for Mr. Thompson's production at the Liberty Theatre

ton society set, who always follow in the footsteps of the Roosevelts in social matters. No doubt, the President has been frequently astonished at seeing so many of the same faces night after night when he goes to the theatre, but the secret is found in the fact that there are many officials in Washington who have telephones, and they have left permanent instructions at several theatrical box offices to always hold certain tickets for such nights as the President may attend.

When Secretary Loeb calls up one of the Washington theatres and says that the President would like to see the performance, the management at once sends the tickets for a stage box, and then withdraws from sale all the tickets in the box or boxes immediately adjoining the President's box. These additional boxes may be sold to persons known to the management, but they are not on sale to the general public. If no one of sufficient importance appears to purchase them, they may be given to one of the secret service men who always come to the theatre with the President. For, no matter where Mr. Roosevelt goes, he is followed by the secret service men. Personally, he dislikes very much to have them accompany him to the theatre, but the chief of the secret service bureau in Washington has very vivid recollections of a national calamity that happened in a Washington theatre forty-two years ago. It is, therefore, an utter impossibility for any stranger to come very close to the President's box; although, of course, any crank could buy seats in the orchestra, near enough to see the President at close range. But scattered in these seats, directly in front of the President's box, a keen observer would find seven or eight athletic looking men, each of whom had bought his ticket at the box office, and had specified the location wanted. These men are all secret service men, acting without even the knowledge of Mr. Roosevelt himself, but certain to see that no suspicious person gets near the President's box. In the aisles leading to the boxes, and even upon the stage itself, secret service men are stationed. In two of the Washington theatres there are doors leading from the stage into the approach behind the President's box, and these doors are carefully guarded each time the President attends the theatre, in order that no crank can enter the theatre from the stage. Chief Wilkie remembers that when the

tragedy occurred in Ford's Theatre, which cost Lincoln his life, the assassin was himself an actor, who obtained admission behind the scenes, because of his connection with the profession, and was enabled to approach the President's box from the stage without arousing suspicion. Nothing of that kind is ever going to happen again, if the secret service men can prevent it by adopting precautions.

When the President goes to the theatre, he uses the White House carriage. Long before he arrives, however, the secret service men have gathered in the lobby, and from the time the doors are first opened, two or three of the men stand by the ticket taker and carefully scrutinize every person entering the theatre. Even the entrance to the gallery is watched, and any person who may arouse suspicion is quietly told to go to the office and get his money back. In this way, the character of the audience is made safe to a reasonable degree.

The President is usually late in coming to the theatre, for his departure is timed accurately, and he wishes to arrive just after the curtain has risen. This means about twenty minutes after eight in Washington. By that time most of the audience is seated and the crowd in the lobby is smallest. Very often, however, the crowd has heard informally that the President is coming, and waits in the lobby to see him.

When the White House carriage arrives, the secret service men hastily form a passageway, and the President and his party quickly enter the theatre. If the manager happens to be in the lobby, and he usually may be found there when the President is coming, Mr. Roosevelt may stop for a moment to shake hands with him. Mr. Rapley, the manager of the National Theatre, is Washington's oldest and best known manager, and is a personal friend of Mr. Roosevelt.

The Columbia Theatre, of which Joseph E. Luckett is the manager, is another popular playhouse with the President; although he shows no discrimination whatever in preferring one theatre to another. In Washington plays are given for one week only, and Mr. Roosevelt is influenced solely by the offerings at the different theatres in making his selection.

At the Belasco Theatre, where L. Stoddard Taylor is the



manager, unusual efforts are always taken to make Mr. Roosevelt comfortable. The construction of the Belasco Theatre is such that it is especially adapted to entertain a distinguished guest, and at the same time keep him from the crowd. The Belasco Theatre is built upon the site of the famous Blaine mansion, in which the attempted assassination of Secretary Seward took place the same night that Booth shot Lincoln. But this reminder of a former tragic episode has never affected the patronage of the theatre. The building stands diagonally across Pennsylvania Avenue from the White House, and is undoubtedly the most beautiful theatre in Washington. There is a side alley with a door and staircase, which can be used by the presidential party in leading to the private boxes, which are elevated above the orchestra and cannot be approached except from one direction. The President rarely uses

the private stairway, however, except as a means of exit after the performance. He almost always comes in the main lobby, and passes through the crowd to the private box upstairs. Much comment was caused several years ago when the owner of the Belasco Theatre proposed to cut a new door in the side wall of the theatre and install a private staircase, leading directly to the stage box, which was hereafter to be designated as "the President's box," but this was never done, as it was thought the scheme savored too much of catering to royalty after the English fashion.

In the spring and early fall, however, the private exit from the boxes to the alley is frequently utilized, and two years ago this led to a sensational incident, when Mrs. Roosevelt and a party of friends came without the President. The party occupied a stage box, and the coachman, acting upon instructions, had driven into



Charles Lane

Cyril Scott

Clara Blandick

SCENE IN "THE ROYAL MOUNTED," RECENTLY PRESENTED AT THE GARRICK THEATRE

The story deals with a murder which has been committed in the lumber regions of the Northwest and a Lieutenant of the Royal Mounted is sent to apprehend the murderer. Disguised as a sportsman he falls in love with a girl who turns out to be a sister of the murderer and the ensuing complications hinge on a struggle between love and duty



the alley to wait for Mrs. Roosevelt at this private exit. The evening was warm and some of the windows were open. The noise of the horses' hoofs upon the pavement disturbed the audience to such an extent that the manager of the company went out to expostulate with the coachman. The White House driver, like many subordinate flunkies of official Washington, was unusually arrogant. The manager of the company, Mr. Boykin, being a Southerner by birth, knew of only one way to treat an offending negro coachman. So when the White House coachman refused to drive the horses from the alley and thus stop annoying the audience, Mr. Boykin promptly pulled him off the box and administered a severe chastisement. The secret service officers quickly took Mr. Boykin in custody, and though many people considered he was perfectly justified in seeking to protect the patrons of the theatre from a decided annoyance, official Washington fined him ten dollars on a technical charge of assault. Mrs. Roosevelt, of course, deeply regretted the annoyance caused by an officious coachman, and since then she has not used the private exit at the Belasco Theatre, but makes the White House coachman wait in front of the theatre.

President Roosevelt is partial to musical comedies. When Fritz Scheff played "Mlle. Modiste" in Washington, he was present with Mrs. Roosevelt the opening night, and liked it so much that he attended the performance a second time, when the singer returned to Washington. Mrs. Roosevelt has seen Fritz Scheff in "Mlle. Modiste" three times. When the President saw her the

second time, he sent for her between the acts, and she met him in the ante-room behind the stage box, adjoining the stage. She was in the piquant, short-skirted costume she wears while singing the drum song, and had the drum with her at the time. The President and Mrs. Roosevelt were much charmed by the little Austrian's captivating ways.

Miss Elsie Janis is another musical artist whom the President admires. She has given her imitations before him at the White House,—a singular coincidence, when one recalls that Miss Janis, at the age of twelve, when she came from Columbus, Ohio, gave imitations before the late President McKinley at the White House, before she ever went on the stage. In fact, Miss Janis received such encouragement from President McKinley that her professional career was practically started under his auspices in the White House.

The President is also an admirer of Miss Maxine Elliott, and usually attends her performances every time she plays in Washington. When Miss Elliott played "Her Own Way" in Washington, the President and Mrs. Roosevelt invited her to the White House for supper after the initial performance, and Miss Elliott was the center of a group of admirers. Ethel Barrymore and Maude Adams are also warm favorites with the White House, and even though the President may occasionally be too busy to attend their performances, Mrs. Roosevelt and the family always go at least once when these two actresses visit Washington.

(Continued on page vi)

## Ralph C. Herz—a Versatile Comedian



RALPH C. HERZ

IN the long list of clever actors who have of recent years come from England and made their permanent home on the American stage, few are more conspicuously successful than Ralph C. Herz, who at the present moment is playing the devil in "The Soul Kiss" at the New York Theatre. His success in this lurid part adds one more to his already many metropolitan hits, his clever performance in "The White Hen" with Louis Mann last season being already a matter of stage history. The part he plays in "The Soul Kiss" is a kind of up-to-date

Mephistopheles, who acts as mentor to a modern Faust anxious to taste the pleasures of life. During the action of the piece Mr. Herz appears in a number of disguises, which give the actor an excellent opportunity to display not only his versatility but his particular skill in the art of "make-up." One of the best of these is his impersonation of a broken-down actor of the old school. In this rôle Mr. Herz recites Harry B. Smith's piquant lines "*There Were Actors Then!*" the words of which were printed in the last issue of this magazine.

Although of English parentage, Mr. Herz was born in Paris. He was educated in England, and made his début as an actor at the Haymarket Theatre in London in June, 1900. His first appearance was in "The School for Scandal." He came to America in September, 1902, with Mrs. Patrick Campbell, and appeared with that actress in "Aunt Jeannie." It was a coincidence that the author of this

play, E. F. Benson, is the brother of Arthur Christopher Benson, who was Mr. Herz's tutor at Eton. He appeared with Mrs. Campbell in "The Second Mrs. Tanqueray," and then supported Elsie de Wolfe in Hermann Sudermann's drama "The Joy of Living."

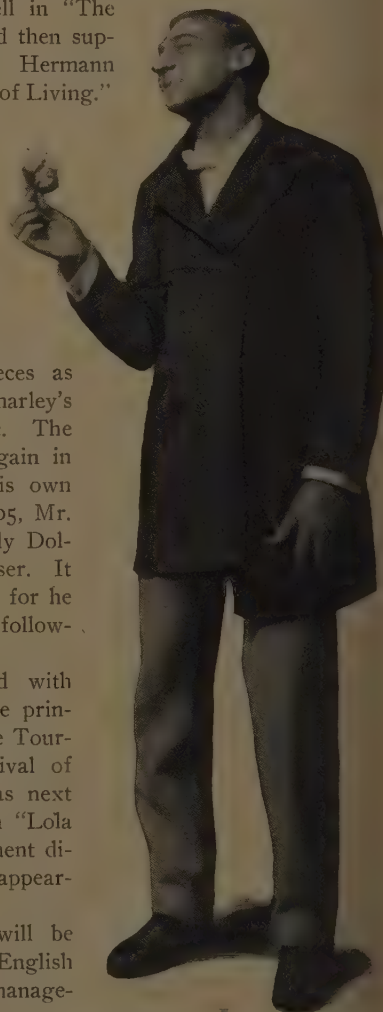
He was with the late Dan Daly in "John Henry," and then appeared with Maxine Elliott in Clyde Fitch's comedy, "Her Own Way." In the summer of 1905, he took a theatre in Cleveland where he headed a stock company giving repertoire plays. He staged such pieces as "The Private Secretary," "Charley's Aunt," "Lord Chumley," etc. The summer of 1906 saw him again in Cleveland at the head of his own stock company. Early in 1905, Mr. Herz appeared in "Miss Dolly Dollars" in support of Lulu Glaser. It proved a lasting engagement, for he married Miss Glaser the year following.

Mr. Herz has also acted with Fritz Scheff. He played the principal part in a revival of "The Tourists," he appeared in a revival of "Before and After," and was next featured with Miss Glaser in "Lola from Berlin," which engagement directly preceded his present appearance in "The Soul Kiss."

Next season Mr. Herz will be starred in a new play by an English author, appearing under the management of Florenz Ziegfeld.



AS MEPHISTOPHELES IN  
"THE SOUL KISS"



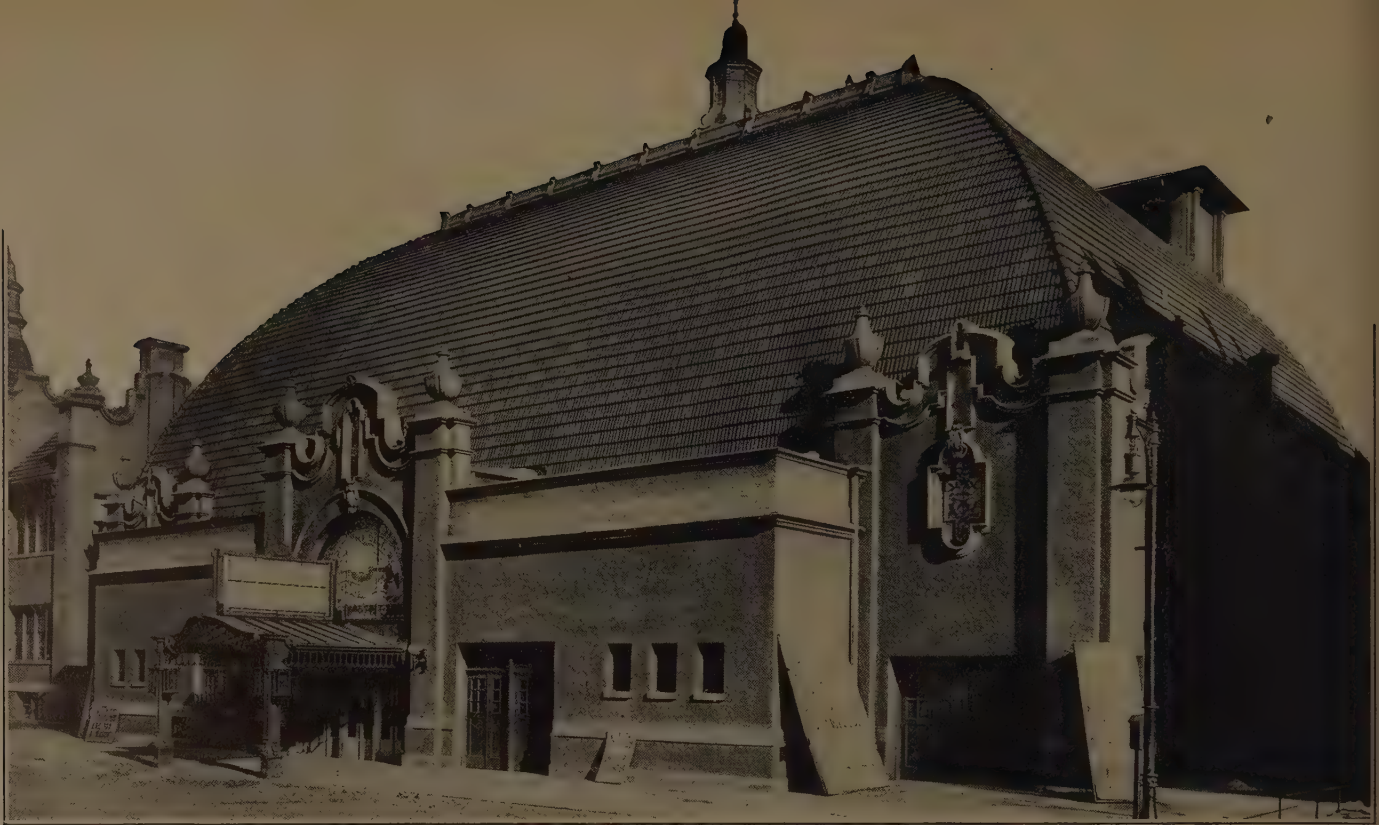
AS ERICH WEISS, THE LAWYER, IN "THE WHITE HEN"





EDWARD H. SOTHERN AS DON QUIXOTE IN PAUL KESTER'S NEW PLAY AT THE LYRIC THEATRE





EXTERIOR OF THE COLLEGE THEATRE, CHICAGO, BUILT BY PRIESTS OF ST. VINCENT'S COLLEGE  
 Architecture, old mission style in concrete. Interior plan, a semicircular Grecian amphitheatre. To the left is a kind of annex, known as the College Grill. This building contains a grill room, open to all patrons of the theatre, and club rooms, a lyceum hall and a gymnasium for the parish in which the theatre stands

## Chicago Theatre Entirely Controlled by Priests

"TO many it may seem strange that the church should lend itself to the theatre," said Bishop P. J. Muldoon concerning the College Theatre, the only first-class producing playhouse in this country founded and managed by clergy of the Roman Catholic Church. "Yet, after all, there is nothing strange in it," he continued, "for by rights the theatre belongs to the church. It was the church, with its mystery plays, that discovered the theatre, and it must be the church that will rescue the theatre. After the pulpit there is no such influence for good in the world as the theatre when it seeks to do good. In these days there is so much on the secular stage that tells of breaking all God's laws and of marital infidelity, that it is high time some leaven go forth."

Fifteen years ago, a little group of priests of the Order of St.

Vincent in the mother house at Perry, Mo., first conceived the idea of collecting private funds in their own Order for the founding and building of a theatre to be devoted to the highest and best drama procurable on live, current topics and clean purpose plays, built to point a moral and to exercise on impressionable minds an influence for good. A large number of priests at once began to contribute to a fund which reached the sum of over three hundred thousand dollars. A valuable plot of land was secured close to St. Vincent's College for boys in Chicago, and under the direction of Father P. V. Byrne, president of the college and an advisory council of four other members of the faculty, namely Malloy, Richardson, Murray and Ponet, the building of this unique theatre was begun.



SHOWING RIGHT SIDE OF INTERIOR, AND TWO OF THE EIGHT MURAL PAINTINGS  
 Which represent scenes near ancient, mediaeval and modern seats of learning, including Dublin University, Oxford and Washington University

The completed structure is a Grecian amphitheatre, covered by a splendid dome, bearing eight mural paintings by Charles Halloway and John Vanderpoel. The seating capacity numbers 1,325, including a double tier of boxes, the upper of which extends nearly around the whole semicircumference. There are no balconies. In seating arrangements and stage construction it is perfect. The stage has a width of eighty-two feet. The dressing rooms are grouped together on one side, while the other side is devoted wholly to the property man, the stage carpenter and the electrician.

The theatre was placed



in the hands of Elizabeth Schober, a well-known and successful theatre manager, who attended to such details as still remain something of a mystery to the enterprising "council of five." She made a financial success of the stock company within a single season, producing several stock plays with Beryl Hope as leading woman and James Durkin as leading man. Recently there has been a change in the management. Miss Schober has retired to be succeeded as manager by Charles B. Marvin. The control of the house, however, lies entirely with the priests, and they virtually hold the reins of government.

It is a curious situation and unparalleled in the history of the American theatre. Though really a private enterprise, it was not built primarily for gain. It is calculated to exert a powerful influence not only over the parishioners and public which it intimately reaches, but also it is hoped to be a leader and an example in the American theatre, and an incentive to other religious orders and organizations to help draw the stage and church into closer bonds of sympathy. It is anticipated that the church will become in time a strong and certain factor in uplifting the stage—by actually assuming control of the theatre. It is not chimerical to imagine that the thing which is a child of the church may again return to it.

This church theatre was opened to the public a short time ago after dedicatory exercises with a kind of musical stock company for the production of classic light

opera, merely for the summer period. A dramatic stock company has now replaced it. The season began with single week runs of sterling plays, and recent hits calculated to build up a following as soon as possible. Many restrictions, however, are placed on the local manager in the selection of material. Plays containing violent dramatic scenes, no matter how highly moral the tone, are tabooed. Murder and suicide are under the ban. Kissing is regarded as objectionable in scenes between lovers. This will undoubtedly appeal to bacteriologists and lovers of the really artistic. Divorce and all other questions of marital infelicity are tolerated only in plays which teach an unmistakable lesson. It would seem that the field is limited mainly to religious and domestic drama. This is not the case. On analysis, it may be found that the truly successful play, which has endured, is based upon the fundamental but admirable impulses in human nature. Thus the council of five, though inexperienced play producers, realize the one great truth that the greatest and best plays deal invariably with the noble, and never the ignoble characteristics of humanity, and that it is this which the public demands and cannot get.

If the stock company now installed proves a success, the management will continue to give stock performances indefinitely with the consent of the council of five. It will probably become a per-



SHOWING LEFT SIDE OF THE INTERIOR, AND THREE MURAL PAINTINGS  
The center painting represents a bishop of Ireland welcoming students to the ancient seat of learning at Dublin

manent institution. New plays will be periodically produced. When the theatre has become more firmly established, none but first productions of American plays and such foreign material as can be procured will be seen in the playhouse. It will thus become a producing stock playhouse, planned very much after the manner of the ideal subsidized theatre. It is, in fact, a theatre subsidized and controlled by the church, a situation universally unique at the present hour.

An additional building called "The College Grill" has recently been completed in conjunction with the theatre. It is a detached two-story and basement brick and stone structure, containing besides a large grill room, commodious reception and clubrooms, a gymnasium and lyceum. The grill is open to the public as well as to students of the college, and is a distinct advantage to patrons, inasmuch as the theatre is isolated in a residence district, far from the center of café activity.

L. FRANCE PIERCE.

Alexandre Dumas is responsible for the following: On his first visit to the Salon, his attention was called to the superb portrait of the ethereally thin Sarah Bernhardt as *L'Etrangère* with her great Russian greyhound lying at her feet. "Ah, yes, I see," he said, thoughtfully; "a dog keeping guard over a bone."





Photo taken specially for the THEATRE MAGAZINE by White

ADELINE GENÉE, THE FAMOUS SWEDISH DANCER, IN HER DRESSING ROOM AT THE NEW YORK THEATRE

## To Mlle. Adeline Genée, Dancing

By LOUIS UNTERMAYER

Bird-song and rain and the trembling of leaves  
 The whisper of ripples advancing—  
 A fugitive moonbeam that lurks in the eaves—  
 These are the things that my fantasy weaves  
                     In your dancing.

Yours is the spell of a fairylike theme,  
 A hint of the bee's light romancing.  
 Oh, silvery spirit of starlight and stream,  
 Place us again in the heart of a dream  
                     With your dancing.



# An Eccentric Comedian of the Old School

CHATS WITH PLAYERS No. 60

"AN actor must have everything. He must have time and tune. He must have fancy and sympathy and intelligence and education. He must be the most versatile of men." Thus spoke one of America's best character actors.

"Must he have education? I have heard actors say that it does not matter whether a player can read or write. Either he is a mime or he is not," mused the interviewer. "Wasn't Edmund Kean ignorant?"

"He may have been ignorant, but I'll wager every dollar I have that he didn't remain ignorant. No matter how an actor starts he is sure to become an intelligent, well-informed man. He is bound to be a traveled man. He knows all classes of persons. He is sure to absorb a vast deal of information. And he has time to read. If he doesn't read it is his own fault, for there are several hours a day that he can utilize in this way.

"The actor gets most of his knowledge by absorption. That is the reason that if one goes upon the stage he cannot go too early. Take all the great actors that you can name. Almost without exception they went early upon the stage. And the children of actors—there is no use trying to keep them off the stage. One can't keep them off. It's in their blood and in the air they breathe. Edwin Booth was a call boy in the theatre where his father played. He never studied Shakespeare. He absorbed it. He knew the lines from being about the theatre and hearing his father, Junius Brutus Booth, read them."

W. J. Ferguson, the character actor and eccentric comedian, to whom audiences always look for a finished performance, and who never disappoints them, could indeed absorb Shakespeare from the air he breathed. The air was that of his library in the handsome, wide-fronted graystone house which is his home, at 1132 Park Place, Brooklyn. The heavy bookcases kept under careful cover a much used set of Shakespeare and volumes of the plays of Congreve and Sheri-

dan and Molière. All the great poets found place upon the shelves and there were old volumes of history and new ones of new novels. Every book resembled the fine old easy chair by the window: they had the marks of frequent use.

"Shakespeare is one of my earliest friends. When persons ask if I have ever played Shakespeare I answer, 'Yes, from the spear up.'" One of the sly smiles that are so effective in his impersonations of sly old sinners on the stage and his opened hand placed at a height of two feet from the floor denoted the point of the pun. Mr. Ferguson has been of the ancient and needful if not honorable order of spear bearers. There is hardly a subordinate office about the theatre which he has not filled.

"I have been on the stage ever since I can remember. My earliest recollection is of being spanked by my grandfather for seeing a play. I saw 'Richard III' many times, but never saw the fight because I had to go home after the third act. If I had they would have caught me and I would have caught it."

A pause illuminated by some brief but effective pantomime as to the parental course had he been "caught" and "caught it." Unconsciously W. J. Ferguson was illustrating also his first commandment of acting.

"Never use a word when a gesture will convey your meaning."

"I didn't choose the stage," he said; "I was put upon it. My father and John T. Ford belonged to the same church in Baltimore. My father died when I was four years old. John T. Ford says that even before I was that age he had heard me speak pieces at the church entertainments and he said, 'There's a comedian.' When my father died my grandfather undertook the labor of bringing me up and part of the labor was switching me because I sneaked into a theatre on the slightest pretext. When I was old enough — about twelve years old — Mr. Ford came after me and the next day I was a call boy at Ford's Theatre, in Washington. I was made walking gen-

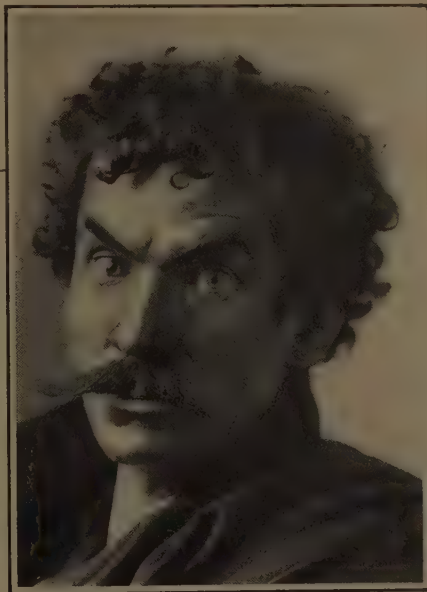


WILLIAM J. FERGUSON

One of the ablest of our character actors, and who was playing in "Our American Cousin" on the stage of Ford's Theatre, Washington, the night Abraham Lincoln was shot



W. J. FERGUSON  
When playing juveniles



W. J. FERGUSON  
In "Called Back" in 1887





Fowler

**TULLY MARSHALL**

Plays Joseph Brooks, the embezzling clerk in "Paid in Full." Formerly with E. H. Sothern, and seen recently in "The Builders"

tleman when there was a shortage of that commodity. It was in this capacity that I saw a great national tragedy.

"One warm spring night the walking gentleman of the company playing 'Our American Cousin' did not appear. The stage manager ordered me to go on. Miss Laura Keane said, 'I can't let him go on until I go over the scene with him.' She stepped into the first entrance and there went over the scene with me. I heard an unexpected noise on the stage and saw that J. Wilkes Booth had jumped upon it. I looked full into his eyes as he approached us. He looked stern and preoccupied, but in no other way excited. He walked rapidly between Miss Keane and myself and went out by the stage door. I looked toward the President's box and saw the tall figure leaning forward, his head resting on his hand. Then I remembered having heard a pistol shot. I had witnessed the assassination of President Lincoln. I am the only surviving actor who saw the deed.

"A few days afterwards, as I loafed about the front door of the theatre, the sergeant of the cavalry squad that had overtaken Booth rode up. He told us the story of the actor's death. There is no doubt that J. Wilkes Booth is dead. His body was interred in the Capital Cemetery for a time and after a few months was taken to the Green Mount Cemetery in Baltimore, where his father is buried. It is a silly canard that he made his escape and is still alive."

The grandfather who had spanked him for seeing "Richard III" was dead. The mother was willing to be convinced that the profession of the stage



Sarony

**LILLIAN ALBERTSON**

Plays the part of the wife in "Paid in Full"

**BEN JOHNSON**

Plays the part of the friend Jimsey Smith in "Paid in Full." Last season with the Castle Square Co., Boston. Original Anthony Anderson in "The Devil's Disciple"

is a glorious one, and she had confidence in the discernment of John T. Ford. Extraneous obstacles were therefore removed from the ambitious call boy's path. He had five dollars a week and the world of the stage from which to choose. By successive steps he became utility man, juvenile, and character actor.

"I don't know what was the first part I played. I don't know how many parts I have played. I haven't had time to think about them. I've been so busy getting up in new parts that I have had no thought of looking backward. I have had an extremely busy life and haven't had time for any but necessary reflection."

"None for thoughts about the good old days?"

"None. They were not so very good. They were strenuous days. It was not unusual to have to get up in a long new part, study the part and rehearse it in three hours. Now there are three weeks for a rehearsal and a whole season to play it—barring play failures."

"Mr. Forbes Robertson advocated a longer time for rehearsals. He advised six weeks and in some cases he had rehearsed his company for three months."

Mr. Ferguson shook his head in smiling dissent. "Three weeks are long enough. The old days were best in matters of dignity and discipline. Then actors were proud of being so differentiated as individuals that every one meeting them on the street would not know that they were actors. Now they have no such feeling. And discipline was rigid, as discipline should be to assure the best work.

"But these are better days because

**FRANK SHERIDAN**

Who plays the part of Captain Williams in "Paid in Full"



Scenes in Clyde Fitch's New Play "Girls" at Daly's



Laura Nelson Hall (Pamela Gordon) Amy Ricard (Kate West) Charles Cherry (Edgar W. Holt)

ACT II. KATE WEST JOYFULLY GREET'S HER OLD ENEMY, THE "HANDSOME YOUNG MAN"

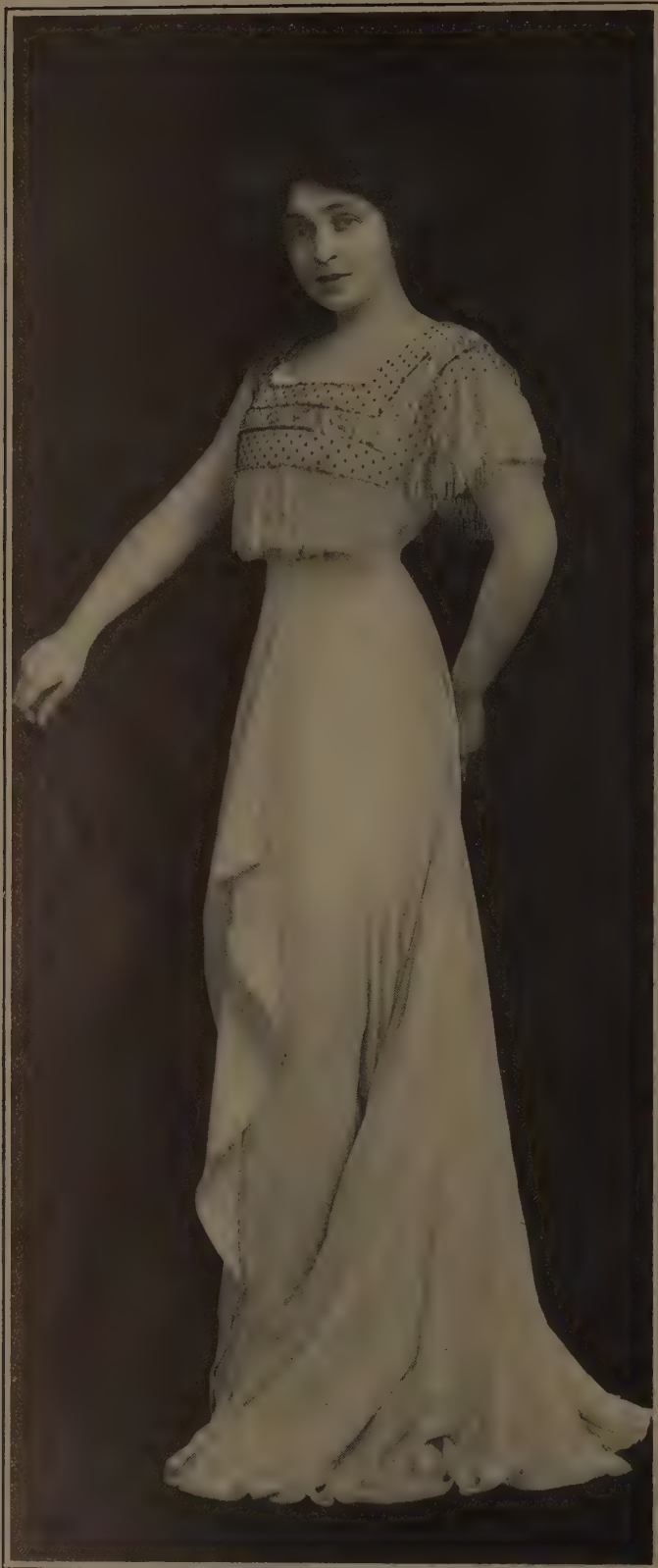


Fanchon Campbell (Mrs. Dennett) Laura Nelson Hall  
ACT II. PAMELA TAKES MRS. DENNETT'S CASE OF DIVORCE



Charles Cherry Laura Nelson Hall  
ACT III. EDGAR HOLT BEARDS PAMELA IN HER STUDIO





PAULINE ANTHONY  
New leading woman for Robert Edson in "Classmates"

the settings are sumptuous. The lighting is excellent. We are improving all the while. But I should like to see the younger actors go to school more, not necessarily in the sense of going to the dramatic schools, though they are doing all they can. They should go to school to Europe, especially to France. I used to spend my last dollar to go to France to study pantomime. That is the best, indeed the only school of pantomime. The lessons I learned there of suiting the action perfectly to the music has been invaluable to me in all my career. I learned the value of time. I learned to speak rhythmically, to know the loss or gain of one

beat in uttering a word. I wandered all over Europe, mingling with crowds, getting into homes when I could, studying humanity in every possible way."

"Making love to girls of all nations, for instance?"

"Yes, whenever possible." The assent was cheerful and reminiscent. "I went out to study types of humanity. It is foolish to stay at home and expect the types to come to you. The actor must mingle with the world of humanity, getting as far away as he can from the theatre. We take types to the theatre. We don't bring them away with us."

"If I were to speak the first and the last word of the stage I should say 'Training.' The training of experience is beyond price. For instance, if I have now to play a Frenchman, I turn to that shelf at the back of my head labeled Frenchmen. I recall all the Frenchmen I have ever played. The first one is the most vivid recollection. It was a part of three lines, but I worked as hard over the three lines as though they were thirty or three hundred. And when I mastered that part I had a clear cut conception of a Frenchman. I put it away at the back of my head and now when I need it, take it down, dust it off and there is my model."

"Of course one should enlarge upon and continually improve such conception. I have played with great actors and learned of them, but some of the most valuable hints I have ever had have come from stage hands. One night I played a tipsy scene. As I went into the hotel office after the performance I encountered a countryman."

"I saw you in the play to-night," he said, rubbing his chin. "You were too drunk."

"The next night while I was playing I saw that he was right. I was too drunk, and I changed and improved my performance. We can learn from everyone, and we can learn most from those farthest from the theatres. When I have played my part for the night I lead the simple life until next evening when I pass the stage doorkeeper. I enjoy the quiet life of Brooklyn, am interested in the quiet concerns of my neighbors. I am convinced that leading this simple life makes me a better actor."

The big stone house suggested substantial things, a substantial bank account grounded upon solid investments. Had Mr. Ferguson any suggestions as to economy for actors?

"We are growing economical." Mr. Ferguson is in all things an optimist. "Why, in the old days we were talking of, an actor always overdrew his salary. It was a part of the weekly bill to go to the office and say, 'Do I get any salary?' 'No.' 'H'm! Let me have a dollar.' 'No? Then give me a postage stamp.' Over my dressing table in San Francisco was a motto that expresses my view of the danger that I think is passing. It must be passing for I don't paste the motto above my dressing table any more. Aping the rich makes actors poor. The first step for the actor who wants to acquire a competence is to live within his means. The next is to marry a determined woman who will make him bring home his salary. When he has given her his salary it is gone. He can't get it back."

"And investments?"

"Oh, she will look out for them."

The actor talked of his eighteen-year-old daughter, Helen Ferguson. "She is at St. Elizabeth's School at Morristown. She is just about finishing now and is beginning to show symptoms of going on the stage."

"What can I do? I can't help it. When an actor's daughter wants to go on the stage she goes. He is helpless."

One last optimistic word followed me out into the night before my host went back to studying his part as Toymaker in "The Toymaker of Nuremberg."

"We ought to study the French method of acting. The French are perfect actors. The English can teach us something. They know what to do to break a long speech into bits. They are adepts at introducing "business" into their long speeches. And from the Germans we can learn a proper appreciation of Shakespeare. But in America, after a few years, we will have the best methods from all and will beat them all." ADA PATTERSON.





Otto Sarony Co.

MISS MARGARET ANGLIN IN "THE AWAKENING OF HELENA RITCHIE"



# New York City's Censorship of Plays

WHILE all the countries of Europe, and particularly England, are up in arms against the restrictions and vexations imposed by the State dramatic censorships, the American theatregoer little suspects that right here in New York City there exists a censorship of plays far more powerful and significant in its potential possibilities than any of the censorships of foreign governments. In the old world the censorship is part of the machinery of State, invented primarily for the purpose of preventing dramatists from committing the heinous crime of *lèse majesté* or embroiling the government with sister nations. In free America, the censorship is governed by wholly moral considerations. Neither the Federal, State nor City authorities take cognizance of its decrees. It is the work of one man—Charles Sprague Smith, director of that admirable organization the People's Institute.

The People's Institute was founded in 1897 "to promote the solution of present social problems by furnishing systematic education in Practical Social Science, and affording opportunities for interchange of thought between persons of different interests and occupations, continued and expanded as an instrument of orderly democratic progress, and a home of the higher life of the people." The incorporators were: Felix Adler, Robert Fulton Cutting, Grace H. Dodge, Elgin R. L. Gould, Abram S. Hewitt, George K. Lloyd, R. Heber Newton, William S. Rainsford, Charles Sprague Smith, Charles Sotheran, Edward Thimme, George Tomblinson. Among the Advisory Council are: Lyman Abbott, Andrew Carnegie, R. W. Gilder, Samuel Gompers, William H. Maxwell, James B. Reynolds, Jacob A. Riis, Jacob H. Schiff, Edwin R. A. Seligman, Isaac Newton Seligman, Albert Shaw, Anson Phelps Stokes, J. G. Phelps Stokes and Oscar S. Straus.

The Institute has at the present time an actual membership of twelve thousand, and by its close affiliation with the entire school system of New York City and with organized labor, department stores and other business establishments, settlements, charities, and a multitude of other agencies, is able to reach, during the winter, more than a million individuals. The Institute has a clubhouse of its own in East 15th street, but the size of the premises being totally inadequate to accommodate the members, all important lectures and meetings are held in Cooper Union. The ultimate object and dream of the founder is to secure a permanent endowment and to erect a magnificent People's Palace, which shall be worthy of the work, and to enable it to be conducted on a broader scale.

Recognizing the tremendous value of the stage as an edu-

cator, and the importance of providing for the vast army of intelligent theatregoers practically under his control some guide as to what plays should be seen and what plays avoided, Professor Smith organized last year a dramatic department headed by a number of gentlemen who agreed to see the current plays and report on their suitability. The idea was that no play should be accepted for this special audience until passed upon by the committee, and an indispensable condition for acceptance was that the play should possess educational and artistic features and be without moral blemish. As a result of last year's work 60,000 persons secured admission to selected plays at reduced rates, and in certain instances the success of certain worthy plays, which might otherwise have failed, has been brought about by the Institute's financial co-operation. For example, it was the People's Institute that made it possible for Wm. A. Brady and Robert Mantell to give successfully in face of the indifference of the critics and public their splendid Shakespearian productions at the Garden Theatre and Academy of Music. The Ben Greet players also had the advantage of the backing of Professor Smith's vast audience. Through his agency also 20,000 tickets were sold for Maude Adams in "Peter Pan," and it likewise provided substantial backing for these productions: "The Road to Yesterday," "The Mills of the Gods," "The Prince of India," "The Man of the Hour," "The Three of Us," "Cæsar and Cleopatra," Brown-

ing's "Pippa Passes" and "Everyman." Many plays, on the other hand, were tabooed. Such plays, for instance, as "Mrs. Warren's Profession" and "Sappho" can hardly expect to secure the endorsement of the People's Institute.

Throughout the theatre district at night there is scattered a corps of dramatic censors, who measure every word and weigh every thought in the different plays presented in the city playhouses. In a file, at the People's Institute, is kept a record of their judgments, and for mercilessness of detail this file is equal to the Bertillion System at police headquarters. In Europe, the censor,

when examining a manuscript, is chiefly concerned as to what offense the play may give the Crown, or any of the foreign powers. In New York our censors are wondering what effect the play would have on the minds and characters of the hundreds of thousands of school children and school teachers. The foreign censor represents and protects a political convention; the American censors represent and protect a moral and educational ideal. That is the difference.

The Institute has the approval, and has secured the co-operation of the best theatre managers. This is not surprising,



CHARLES SPRAGUE SMITH  
Director of the People's Institute of New York City, who wields the tremendous power of being able to select suitable plays for one million persons

## People's Institute Special Ticket

ENTITLING TO REDUCED RATES FOR PERFORMANCES BY

### Mr. Mantell in SHAKESPEARE

At the MONTAUK THEATRE, Hanover Pl., Brooklyn

Dates: Monday, Sep. 23—MACBETH Thursday, Sep. 26—  
Tuesday, Sep. 24—KING LEAR Friday, Sep. 27— JULIUS CAESAR  
Wednesday, Sep. 25—MATINEE, 2.45 p.m. Saturday, Sep. 28, Matinee  
THE MERCHANT OF VENICE 2 p.m.  
Wednesday, Sep. 25—EVE'G—HAMLET Evenings at 8 P.M.

PRICES: 25c. 2nd Balcony, 1st ten rows (regular price 50c.)  
50c. 1st Balcony, last four rows (regular price 75c.)  
Also 75c. 1st Balcony, five middle rows (regular price \$1.00.)  
Orchestra, last three rows (regular price \$1.00.)  
1st Balcony, 1st two rows (regular price \$1.50.)  
Orchestra, 1st seventeen rows (regular price \$1.50.)

This special ticket, on presentation at the Box Office, entitles the bearer to purchase a reserved seat for ONE or MORE of the above performances at the reduced prices stated. This ticket is for the use only of those connected with educational, or certain other approved institutions to which they are sent.

Seats are sold one week in advance.  
The Box Office is open for the sale of these seats from 10 a.m. to 6 p.m., and from 8.30 p.m. to 10 p.m.

As there are only a limited number of seats available at these reduced prices, it is desirable to purchase seats as soon as possible.  
This ticket is issued under the above conditions by the People's Institute, No. 318 East Fifth Street, New York, as a part of its educational work.



Charles Sprague Smith

Managing Director

Specimen of the theatre ticket issued by the People's Institute, giving the holder seats at greatly reduced prices for any part of the house. Each ticket, however, must be countersigned by the director and are not issued unless the Censorship Committee has endorsed the performance as suitable from the artistic and moral standpoint



for it requires very little imagination to see how easily Professor Smith's followers can fill the balconies and even the best seats for weeks. The managers were prompt to recognize the business value of such a powerful ally. If a play is accepted by the Institute the manager knows that he can count on selling several thousand tickets to school teachers, labor unionists, etc. The fact that managers have begun to submit the manuscripts of plays to the Institute for its approval before making the production is significant enough.

By an arrangement made with Professor Smith and William H. Maxwell, Superintendent of the Public Schools, 500,000 school children and 16,000 school teachers in New York City and vicinity may witness plays at about one-half the regular price of admission. It used to be the custom, when the business of a Broadway burlesque was falling off, for the press agent to stuff his pocket full of specially printed tickets and go round to the public schools offering them to the teachers and pupils at reduced rates, but this dangerous practice has been very properly stopped, and now no tickets are even considered by anyone in connection with the public schools unless they are countersigned by the facsimile signature of Charles Sprague Smith. This is the

official order of Superintendent Maxwell. When one takes into consideration the fact that the Institute reaches in this manner not only the public schools, but also many of the important business houses of New York, the labor unions, settlement houses, etc., etc., the claim of the Institute that it controls the theatregoing of over ONE MILLION PERSONS is not exaggerated.

When a play is accepted by the People's Institute, its title is printed on the Bulletin, which is mailed to, and hangs distributed in, 1,600 public places. Go to the United Charities' Building and you will see it, or in any of the settlement houses, libraries, labor unions, etc. Under the title of the play is qualified, *Recommended*, or *Accepted*, or *NOT Recommended*.

A play is accepted, it was explained, when it is of sufficient worth for the Institute to make arrangements with the managers,

so that the schools and labor unions may witness it at a reduced price of admission. When the dramatic censors believe a play to be so good that teachers and laboring men should be urged to see it, it is then recommended.

Three members of the public schools, one representative of organized labor, and one member of the Executive Committee, who represents "average intelligence," must witness a play before it is accepted by the Institute.

Among the censors are John Corbin, formerly dramatic critic of the *Sun*; Henry T. Finck, music critic of the *Evening Post*, Hamilton Holt, editor of the *Independent*; Arthur Hornblow, editor of the *THEATRE MAGAZINE*; Edward L. Stevens, associate superintendent of the public schools; Emma L. Johnston, principal of The Teachers' Training School in Brooklyn, George J. Smith, one of the examiners of the Board of Education, and others.

An illustration of the caution of the censors is afforded in the case of "The Christian Pilgrim." This play was not accepted by the Institute until some member of the Executive Committee witnessed it in New York City. Although many months had been given to the preparation of its scenery, and although it dealt with a highly moral subject, and although

the clippings forwarded to the Institute from Philadelphia were highly complimentary, yet it accepted the play only after its own critics made their own report on it. When the Aborn Opera Company was at the Lincoln Square Theatre, the censors did not accept all the operas in their repertoire for the students in the elementary and high schools, for no other reason than that they had been unable to see the complete repertoire. Some of the reasons for endorsing or rejecting plays are interesting. "The Toymaker of Nuremberg" was recommended because at the time there was no other good, clean play in the city that would appeal to children, and the Institute is absolutely opposed to the cheap and debasing plays. "It is a theme which should not engage the thought of young people," is the comment of one censor about a recent Broadway production. Another comment about another play, "I

## Report upon play entitled.....

WITNESSED AT.....THEATRE, ..... 190..

*This form, issued by the Executive Committee solely for the use of those judging plays, is to be held strictly confidential.*

**NOTE.**—For the purposes of The People's Institute a play should be judged with respect to its suitability for recommendation to school children or to teachers or to adult wage-earners. While a leading object of the theatre is to give pleasure, the critic should remember that a play which merely amuses an audience, even in a clean and wholesome way, is not necessarily to be recommended for the purposes above mentioned. If, in addition to being entertaining, a play appeals to the fancy or the historical imagination by artistic stage-setting, or otherwise presents an instructive picture of life, or clearly tends to develop right judgments about some problem of life, in so far it may be regarded as fulfilling the higher ends of dramatic art. Any play offered to the public schools should contain something of moral uplift, and no play must be recommended which is objectionable on moral grounds, or which tends to inculcate false ideals of character and behavior.

**Please answer on this form all the following questions and mail at once to Department of Drama and Music, The People's Institute, 318 East 15th St., New York City**

- I. Is the play well acted and staged? .....
- II. Is it a well written play and has it sustained interest? .....
- III. Would it appeal to children? .....
- IV. Did the play please the audience? .....
- V. Is the play instructive? Is it inspiring? If so, in what respect? .....
- VI. Is there anything objectionable in this play on moral grounds? If so, what? .....
- VII. Remarks: .....

### Do you "recommend" or "accept" this play

- (a) for elementary school children (under 15)? .....
- (b) for high schools? .....
- (c) for teachers? .....
- (d) for adult wage-earners? .....

Signed .....

BLANK GIVEN TO EACH MEMBER OF THE CENSORSHIP BOARD

Which he is requested to fill in and return to the People's Institute. These blanks are kept strictly confidential





TYRONE POWER AND MABEL MOORE IN "THE SERVANT IN THE HOUSE"

In this play Tyrone Power has made a tremendous hit as the besotted drainman who locates the smell under the church and incidentally finds a long lost daughter. It is a superb bit of acting, not equalled by this actor since his memorable impersonation of Judas in "Mary of Magdala"

consider it unwholesome," "Some of the incidents are vulgar," and to turn from a moral to an intellectual objection, "A stupid farce."

The reports are confidential and are kept secret. No member of the Executive Committee is permitted to see the report made by another member. Sometimes when the censors consider a play to be too advanced for students, it is recommended to teachers and labor only. "Tom Jones" is a case in point. The censors considered that the music and the acting were good. The great attention that was given to the staging, the historical accuracy in the costuming, made a special appeal to the censors, who felt that the play would be very helpful to teachers. Some of Arnold Daly's plays were not recommended to pupils of the schools, although they were recommended to teachers and wage earners, and for obvious reasons.

On the report, it is stated that for the purposes of the People's Institute, a play should be judged with respect to its suitability for recommendation to school children or to teachers, or to adult wage earners. "While a leading object of the theatre is to give pleasure," it says, "the critics should remember that a play which merely amuses an audience, even in a clean and wholesome way, is not necessarily to be recommended for the purposes above mentioned. If, in addition to being entertaining, a play appeals to the fancy, or to the historical imagination by artistic stage setting, or otherwise presents an instructive picture of life, or clearly tends to develop right judgments about some problem of life, in so far it may be regarded as fulfilling the higher ends of dramatic art."

The People's Institute does not work on the theory of Art for Art's sake. Walter Pater and Flaubert were satisfied that the end of Art was exquisite and perfect literary expression. Plato believed, as the People's Institute after him, that all art should lead to ethics. Plato thought that music that did not in-

stil some grave sentiment or arouse some religious emotion was ineffectual.

"Any play offered to the public schools should contain something of a moral uplift," the report blank continues, "and no play must be recommended which is objectionable on moral grounds, or which tends to inculcate false ideals of character and behaviour."

The censor then writes in the blank whether he considers the play to have been well staged and well acted, whether it is well written, whether its interest is sustained, whether it would especially appeal to children, whether it amused the audience, and whether it was inspiring or instructive; and, if so, in what respect, and whether there was anything objectionable in it on purely moral grounds?

The report concludes with, "Do you 'recommend' or 'accept' this play for elementary school children, for high school scholars, for teachers, for adult wage earners, and for teachers?" The report is signed with "remarks," and turned in to Fred R. Conant, the secretary of the Committee, and on these reports Professor Smith either makes arrangements for its potential audience of over one million persons to purchase tickets for the play, or he does not.

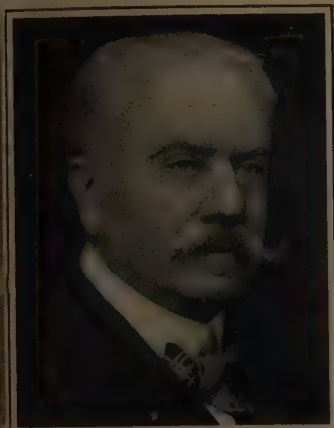
If "the play's the thing," then Professor Smith has done no more important work as director of the People's Institute than the organizing of this vast audience. He has given students and teachers an opportunity to witness fine plays at moderate prices; he has given theatre managers financial encouragement to produce good plays. The theatre is an educational center, and Mr. Smith may feel assured that neither his executive ability nor his scholarship has been wasted during the time he devoted to, and so successfully worked out, his share of the modern dramatic problem.

FRANCIS OPPENHEIMER.



# Henri Kowalski—Pianist and Composer

At a Pleiades salon, in the *ancien* Hotel Brevoort, Boulevard St. Germain—that is to say, lower Fifth Avenue, New York City—the other Sunday evening, neighbor Mark Twain dropped in to see and hear what was doing, when a silver-gray mustached musician touched the piano to the rich melodic strains of “Suwannee River,” and then proceeded to embroider that immortal American song with a wreath of roseate and pearl-like variations worthy of being laid as a tribute on the grave of Stephen C. Foster.



Falk

HENRI KOWALSKI

On the wings of the applause which this performance called forth, the distinguished stranger soared to music's most ethereal heights in Chopin's A flat Ballade; and then, by degrees, came back to earth in his own splendid Marche Hongroise, followed by the delicious, dreamy waltz-rhythm of “Roses de Bohême,” by the same pianist-composer.

Who was this triumphant veteran?

He was Henri Kowalski, pianiste-compositeur, Membre de l'Instruction Publique, Paris, whose name and artistic pedigree are in every musical Who's Who, and whose 200 compositions, including an opera or two, played all around the globe for more than a quarter of a century past, have achieved the ultimate, up-to-date honor of being largely represented in the perforated rolls of “canned” music for the pianola.

M. Kowalski writes and talks almost as well as he plays. The following reminiscent remarks, modestly given in response to a few leading questions asked in the interest of THE THEATRE MAGAZINE, afford just a peep into the full-stored mind of one whose whole life of sixty-six years, practically, has been consecrated to his art:

“I was born in Paris, of Polish and Irish parentage, in 1842, and grew up there in what may well be called a rarefied and aristocratic musical atmosphere. My first notable recollection is of being taken by my father, as a child of six, to visit a wan, amiable gentleman, dressed all in black, who lived in a hôtel on the Boulevard de la Madeleine, almost facing the great church of that name; and who, when I had displayed my infantile accomplishments as a pianist, patted me on the head and said: ‘Bravo, mon enfant! tu iras loin.’ It was Chopin himself; but, alas! I was too young to appreciate the honor then, or even when, a few months later, I attended the funeral of this same lamented master, in the neighboring church of the

Madeleine, and heard Lefebure-Waly play that sublime funeral march, in which Chopin must have been inspired by the prescience of heavenly hope as well as of earthly immortality.

“It was my good fortune, as well as predilection, as I grew up, to study and associate with at least three of Chopin's chief disciples and pupils—namely, the Princess Czartoryska, the Swedish artist Telefsen, and the Italian Fontana. If I may trust my own ear and memory, the acrobatic piano-pounders most in vogue to-day are as far off from the true personal tradition of Chopin, in the interpretation of his works, as the mechanically magnificent but soulless instruments on which they are under contract to perform are different from the modest but sympathetic Evard and Pleyel to which Chopin confided the inmost secrets of his heart. His ideal audience was a circle of half a dozen *intimes*. If, now, he could visit the pale glimpses of a Paderewski *matinée*, he would be shocked and stunned.

“I was a fellow-pupil with Massenet at the Conservatoire,—we *tu-toie* each other just the same to-day—and I remember how we boys used to caricature and joke at Camille Saint-Saëns at the swimming-bath, because of his puny body and large head. We all sang as chorus-boys at the wedding of Napoleon III and Eugénie, at Notre Dame.

“I have just written Massenet about Mary Garden's radiant achievement here in ‘Thaïs.’ It is well-nigh impossible to form a sane, rational judgment upon a contemporary masterpiece—especially when that chef d'œuvre happens to be the work of your own bosom friend. Yet Massenet, to-day, is a veritable darling of the gods, for immediate success, when you compare the prompt appreciation of his operas with the cool reception accorded, for instance, Gounod's ‘Faust,’ or Bizet's ‘Carmen,’ on their original presentation. I was the first friend to reach poor Bizet's bedside, after he had committed suicide, in the despairing conviction that he was a *raté*, or failure.

“And then, look at Charpentier's ‘Louise,’ Miss Garden's second New York triumph. If ever faith moved mountains—if ever a manager *willed* a production into slow-coming popularity, that faith was Carré's—that manager was Carré, of the Opéra Comique. Here was not only a novelty, but a challenge—everything that grand opera had not previously been. It had to fight for its life, as desperately as Victor Hugo's ‘Hernani’ did, three-quarters of a century ago. Personally, I am not even yet convinced that blouses, and Bohemians, and the realistic street-rabble of Montmartre, ought to be turned loose on the grand-opera stage. But

the music pleads pardon for all, and ‘Louise’ has come to its own in the hearts of the multitude. It was Charpentier's first work, and I fear it may be his last—for the poor fellow is now dead to the world, in a *maison de santé*. He was a twentieth-century reincarnation of Mürger's Schanard, in the ‘Vie de Bohême.’

“My first visit to New York was in 1869, when Fourteenth Street was the musical and theatrical Rialto of this (then) typically American

*me tu bi interprète ma. te compositeur 2*  
*me tu démontre! le chef d'orchestre li*  
*rejoins!*  
*Dis à M<sup>lle</sup> Garden*  
*combien j'ai d'amiti*  
*pour toi - toi, le*  
*celebre pianiste, le*  
*ami,*  
*chérie*  
*Massenet*

Letter written by Jules Massenet, the famous French composer, to M. Kowalski. In it he says: “Tell Miss Garden what high regard I have for you—you the celebrated pianist, distinguished composer, eminent orchestra director. Affectionately yours, MASSENET.”





Somers

ADOLPH LESTINA

In the support of E. H. Sothorn. Recently seen in "Don Quixote" as Sampson Carrasco



Otto Sarony Co.

GERALDINE MALONE

Daughter of the late John Malone, and now playing Annerl in "A Waltz Dream"



Armstrong

WILLIAM McVAY

Plays General Griffin in "The Warrens of Virginia." Seen recently in "The Builders"

town. The opera was at the Academy of Music, and Steinway Hall was the Parnassus of the concert impresario. My own début took place in old Steinway; and, on the strength of its success, I was invited, in company with a brilliant young native débutante—who was none other than Miss Clara Louise Kellogg—to play at the grand musicale given by Mr. August Belmont in honor of Prince Arthur, then Governor-General of Canada, if I remember my British politics rightly.

"Among the New York families in whose homes music was cultivated in the most refined and elevated spirit, in that day, were the Paran-Stevenses, the Barlows, the Strangs, the Clevelands, and the Joneses. Mrs. Charles Moulton, whose husband composed the song *Beware*, which was so popular along in the seventies, set the American fashion of visiting Dinard, the picturesque little watering-place on the Breton coast—which happens to be my own ancestral home. Fashionable New Yorkers, and their followers, made Dinard, socially; and to this day it is called, in France, 'the American town,' or the French Newport.

"On my second visit here, in the Centennial year, 1876, Offenbach was conducting some concerts in Gilmore's Garden (Madison Square), and was at work on the operatic score which was destined to be his last, and which, on its posthumous production, some years later, was christened 'Les Contes d'Hoffman.' What a strange coincidence, that on my arrival here, last month, I should

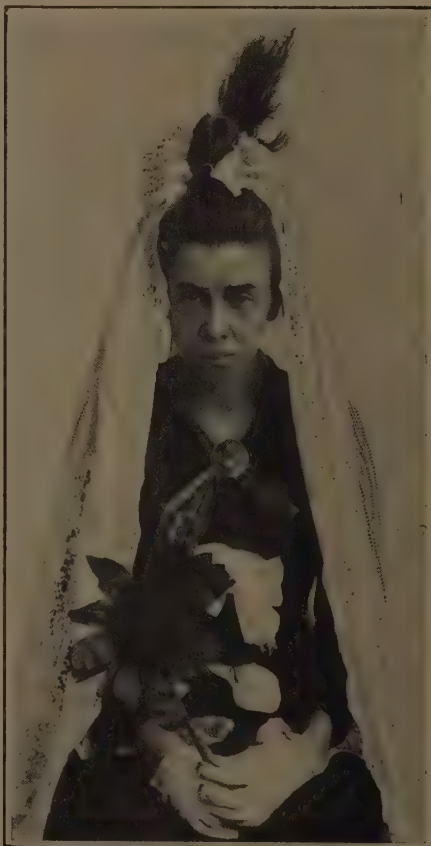
find this same piece announced for its first New York production as one of the novelties of Mr. Hammerstein's Manhattan Opera season! History repeats itself—in music as well as in everything else!

"I have twice toured the world, professionally, and have spent ten or a dozen of the best years of my life in Australia. In Melbourne, along in the eighties, a young woman who sang at one of my concerts impressed me as possessing a voice quite out of the ordinary, though her method of using it amounted to positive cruelty. Her name was Nellie Mitchell, afterwards Armstrong. I took it upon myself to urge her to go to Paris and learn how to sing. She acted upon my advice, raised \$4,000, by discounting her family inheritance, and in a year or two went broke, studying with Marchesi. But she had wit, tact, courage, address, and a splendid constitution; so in the long run she won out bravely, as Nellie Melba, from Melbourne—the greatest coloratura singer of our time.

"Another young Australian singer whom I discovered was Frances Saville. She sacrificed many things, including a husband, and became prima donna at the Paris Opéra Comique, whence Maurice Grau engaged her to come to the Metropolitan, New York, and create here the leading light soprano rôle in Verdi's 'Falstaff.'

"So you see," concluded M. Kowalski, "that not only may I claim to be a musician myself, but also a cause of music in others."

HENRY TYRRELL.



Stanford Studio

VIVIAN OGDEN

As Miss Hazey in "Mrs. Wiggs of the Cabbage Patch"



## Theatrical Coincidences

WISER than Providence, the advance guard of dramatic criticism never tires of railing at the employment of that grateful expedient, "the long arm of coincidence," seemingly oblivious of the fact that these conjunctures occasionally take place in real life. By an irony of circumstance many curious coincidences are to be traced in the records of the theatrical world.

Few who were present at Drury Lane on the night of June 10, 1905, are likely to forget the remarkable ebullition of prolonged enthusiasm which followed upon Sir Henry Irving's performances of *Becket* and *Corporal Brewster*. The demonstration was all the more remarkable for the reason that none then knew that the revered leader was making what was fated to prove his final appearance on the boards of the metropolis. Strangely enough, on the very same site and on exactly the same day, in the year 1776, a like scene of tumultuous emotion took place. It marked the hour at which David Garrick wrote "finis" to the culminating chapter of his career in playing Don Felix in "*The Wonder*."

Apart from this, there were some interesting minor coincidences in Irving's life, chief among which ranks the fact that "*Becket*," the play in which the great actor's art reached its apogée, was produced at the Lyceum on February 6, 1893, the anniversary of his birthday. Most of Irving's admirers know that success on the stage first became assured to him on November 25, 1871, when "*The Bells*" rang out for the first time. In the calendar of theatrical events this day is of the red-letter order. It marks the death in 1625 of Edward Alleyn, the famous Elizabethan actor who founded Dulwich College, and the début in 1875 of Mary Anderson.

To answer the question whether there are unlucky days in the dramatic calendar one would have to make a vast collation of miscellaneous happenings, but it may at least be averred that theatrical conflagrations have a decided partiality for certain dates. The fact that the Cork Theatre was burnt down on April 5, 1840, the anniversary of the day in 1837 when fire played havoc with the Waterford Theatre might possibly be looked upon by the flippant as a typically Irish method of commemorating an event. But to give pause to these irreverent spirits it is only necessary to point out that the Vaudeville Theatre in Paris and the Bradford Theatre in Yorkshire were both destroyed in this way on a seventeenth of July, the former in 1838 and the latter in 1878.

So far, however, as one can determine from superficial examination, there are no wholly evil days in the theatrical calendar. The superstitiously inclined among devotees of the lamp might possibly think that the 27th of May was an anniversary to be dreaded, seeing that on that day in 1887 occurred that terrible holocaust at the Opéra Comique in Paris, when four hundred people lost their lives. But they may take heart of grace, strengthened by the knowledge that Mr. A. W. Pinero recalls the recurrence of that date in 1893 with eminent satisfaction. It marks the first performance of "*The Second Mrs. Tanqueray*."

Apropos of Mr. Pinero, although his career on the boards was of no particular brilliancy, it is interesting to note that he made his bow in London on the anniversary of the day when Sir Squire Bancroft first appeared in the metropolis. Bancroft came out in "*A Winning Hazard*" on the opening of the little Prince of Wales', on April 15, 1865; eleven years later to a day—almost to an hour—Pinero made his London début at the Globe in "*Miss Gwilt*."

Certain dates seems to augur fame and prosperity to the plays produced upon them, notably the 16th of January. When this day came round in 1869 it saw the first performance of Robertson's comedy of "*School*," at the Prince of Wales' in London;



Matzene, N. Y.

DOROTHY TENNANT

Lately seen with John Drew in "*My Wife*"

and its recurrence in 1875 marked the emergence of "*Our Boys*," at the Vaudeville in the same city.

Seeing that history repeats itself in working in cycles, it is by no means surprising to find momentous theatrical revolutions recurring rhythmically. Thus there is a certain occult association between James Robinson Planche and George Bernard Shaw. It was the mission of Planche to transmogrify that typically British entertainment, the good old comic pantomime, by the establishment of graceful and witty extravaganza. Shaw's batteries are directed against the strongholds of stage sentimentality. Planche's first extravaganza, "*Amoroso, King of Little Britain*," saw the light at Drury Lane on April 21, 1818, and exactly seventy-six years later to an hour the Virgilian theme of "*Arms and the Man*" was sung to a new strain before a bewildered audience at the Avenue Theatre. So too it might be found by assiduous research that other dates are notable for the sowing of the wind in the ploughed lands of theatrical conventionalism. On March 20, 1828, Henrik Ibsen was born, and on March 20, 1861, Fechter destroyed a whole Armada of stage tradition by his colloquial, flaxen-haired Hamlet at the Princess'. W. J. LAWRENCE.



# "The Servant in the House" at the Savoy

"THE Servant in the House," recently presented at the Savoy Theatre, this city, is a play of high moral purpose.

The author, Charles Rann Kennedy, an English scholar, does not deny that his central character, Manson, the mysterious butler, is intended to personify the ideal which humanity has formed of Christ. The *Evening Post*, commenting upon the play, says in this connection:

"It is probable enough that the piece may excite controversy, and it is to be hoped that this will occur to direct attention to so bold and notable a thing. Formal religionists who believe in the efficacy of tithes of mint, anise and cummin, to excuse the neglect of the weightier matters of the law, will be apt to regard the remorseless handling of an ecclesiastical dignitary as being rank blasphemy as ever was committed, while sceptics, of course, will hold that the introduction of an evidently divine being is both impertinent and illegitimate. But there is nothing in the tale, or in the action, to offend religious susceptibility, or to invalidate its philosophic and practical teaching in the eyes of the rationalist. All the religion of the play is contained in the Golden Rule; its sole thesis is the universal brotherhood of men."

The following excerpt from the play is the scene at the close of Act II: A new butler, named Manson, has just come from India to begin service in the house of an English clergyman. He wears the oriental costume, and bears a striking resemblance to the portraits of Christ. The vicar is much disturbed mentally. Learning that his elder brother, an outcast, is about to pay him a visit, his conscience upbraids him for being responsible for his brother's downfall. His wife chides him for worrying and says she has interested her proud old brother, the Lord Bishop of Lancashire in his behalf, and that the Bishop is coming to the house to talk over new schemes for his ecclesiastical advancement. Presently in comes the outcast brother, a rough, profane, grimy workman, uncouth in manner and speech, cursing those responsible for his condition. After him arrives the Bishop, pompous, suave, crafty. He suffers from extreme deafness, and is also defective in his eyesight. These infirmities, introduced by the author and emphasized by the stage use of a conspicuous ear trumpet and spectacles, are intended to illustrate the lines in the New Testament: "Those that have ears to hear and eyes to see." His short-sightedness leads the Bishop to mistake the laborer, who has come to clean the church drains, for his brother-in-law, the vicar, and the butler for the famous Bishop of Benares, whom he had been invited to meet. From this confusion of identity results the most piquant scene of the play, the worldliness and greed of the Bishop being lashed mercilessly by the author, and the divine character of the servant Manson drawn with a bold hand:

Rogers, the "buttons," ushers in James Ponsonby Makeshyfte, D.D., the

Most Reverend the Lord Bishop of Lancashire. He looks his name, his goggles and ear-trumpet lending a beautiful perfection to the resemblance. Manson has risen. Bob, imperturbable, discusses sossingers. Rogers, with a last execration of his ailment, vanishes.

The Most Reverend Father in God stands blinking for recognition. Pained at the non-fulfillment of this worthy expectation, he moves—a little blindly—towards the table. Here he encounters the oppugnant back of the voracious Robert, who grows quite annoyed. Indeed, he as good as says so.

Bob: Ere, where 'ye comin' to?

BISHOP (peering closely into his face, the other edging away): Ah! Mr. Smythe, or I am mistaken.

Bob: Smith's my name! Don't you call me Smythe!

BISHOP: My dear sir, don't mention it; my sister has explained everything. I bear you no grudge—none whatever!

Bob: What's the silly ole jossler jawin' abaht now?

BISHOP: But I perceive that I have—er—(sniffing) disturbed you at your morning meal.

Bob (with conviction): You 'av' that!

BISHOP: Eh?  
Bob (louder): I say, you 'av'!

BISHOP (fixing his ear-trumpet): Just once more.

Bob: Oh, Moses! (Roaring, and indicating his breakfast.) You 'av', blarst you!

BISHOP (mistaking the gesticulation): Thank you, you are very kind, I think I will. I could get nothing on the journey but a cup of coffee and a bun. (He sits at the table without ever having perceived Manson, who has nevertheless been serving him.)

Bob: Yus, you look as if you fed on buns!

Throughout the play, the audience will understand where the Bishop does, and when he does not, hear, by his use or non-use of the ear-trumpet. Perhaps the reader will be good enough to imagine these occasions for himself, as he may have observed a reluctance on the part of the author to encumber the text with stage directions.

BISHOP (eating—and at the same time addressing the

be-cassocked Robert): And you must not think on account of the little coolness between us, that I have not followed your career with great interest—very great interest! Your scholastic achievements have been most praiseworthy—especially under the unfortunate circumstances. Although, by the way, I cannot at all agree with your gloss on Romans fourteen, twenty-three. *Katakekritai* either means damned or nothing at all.

Bob (gesticulating): It was 'im as said damned!

BISHOP: No, no, sir; it is perfectly indefensible!

Bob: I'll use what langwidge I like!

BISHOP (warming): You said *katakekritai*.

Bob: I never did, I tek my oath!

BISHOP: My dear sir, I learned my Greek at Shrewsbury, before you were born! Don't argue, sir!

Bob: Oo is argufying? Talking to me about yer Katama-what-d'you-call-it!

BISHOP: We had better drop the subject! Boeotian! After all, it is not precisely the matter which has brought us together. And that reminds me (*trumpet*), has he come yet?

Bob: Oo?

BISHOP: Your brother, of course.

Bob: My brother! Oh, you'll see 'im soon enough!

BISHOP: I gather from your remark that he has not arrived yet. Good! The fact is, I should like a preliminary discussion with yourself, before meeting your illustrious brother.

Bob: Then you'd better lode slippy!

BISHOP: I beg your pardon?

Bob: Go on, you 'eard.

BISHOP: Of course, the financial undertaking is considerable. It's not like an investment, where there is some reasonable hope of a return; it's merely a matter of charity! The money's—gone, so to speak.

Bob: Yus, I've noticed that about money, myself.

BISHOP: At the same time, I should like my name to be associated with your brother's, in so worthy an enterprise.

Bob (mildly sarcastic): You don't say!

BISHOP: And then again, I trust—I say I trust—I am not impervious to the more sacred obligations involved; but—



Photo by Alice Boughton

CHARLES RANN KENNEDY, AUTHOR OF "THE SERVANT IN THE HOUSE"



BOB: I allus notice that sort of 'igh talk ends with a 'but'.  
 BISHOP: Naturally, I should like to learn a little, beforehand, of your brother's *views*. From what I gather, they are not altogether likely to coincide with my own. Of course, he is an idealist, a dreamer. Now, under these circumstances, perhaps—

Eh, what—Oh! Bless my soul!  
*(Manson has been offering him bread for some time. He has just tumbled to the fact of his presence. They rise.)*

My—my brother from Benares, I presume?  
 BOB: What, my pal, 'is brother! Oh, Je-'oshaphat!

BISHOP: Ten thousand pardons! Really, my eyesight is deplorable! Delighted to meet you! I was just observing to our charming host that—er—humph—

Bless me! Now what was I—  
 MANSON: Something about your sacred obligations, I believe.

BISHOP: May I trouble you again?  
*(Manson gravely fixes the ear-trumpet in his ear.)*

BOB: That's right; stick the damned thing in 'is ear-'ole, com-  
 ride!

MANSON *(through the trumpet)*: Your sacred obligations.

BISHOP: Precisely, precisely! Er—shall we sit?  
*(They do so. The Bishop looks to Manson to begin. Manson, glancing at him, the spirit begins to work within himself.)*

Well—er—speaking of that, of course, my dearly beloved brother, I feel very seriously on the matter, *very* seriously—as I am sure you do.

The restoration of a church is a tremendous, an overwhelming responsibility. To begin with, it—costs quite a lot. Doesn't it?

MANSON: It does—quite a lot.

BISHOP: H'm, yes—yes! You mentioned *sacred obligations* just now, and I think that on the whole I am inclined to agree with you.

It is an admirable way of putting it. We must awaken people to a sense of their *sacred obligations*. This is a work in which everybody can do something: the rich man can give of the abundance with which it has pleased Providence specially to favor him.

The poor man, with his slender savings, need have no fear of the poverty of his gift—let him give all, it will be accepted. Those of us, who, like myself, my dear brother—and I say it in all modesty, perhaps myself—are in possession of the endowments of learning, of influence, of authority—we can lend our *names* to the good work. As you say so very beautifully: *sacred obligations*. By the way, I don't think quite caught your views as to the probable cost. Eh, what do you think?

MANSON: I think that should depend upon the obligations, and then, of course, the sacredness might count for something.

BISHOP: Yes, yes, we've discussed all that. But bringing it down to a *practical* basis: how much could we manage with?

MANSON: What do you say to—everything you have?

BISHOP: My dear sir, I'm not talking about myself!

MANSON: Well—everything the others have?

BISHOP: My dear sir, they're not fools! Do discuss the matter like a man of the world!

MANSON: *God's not watching, let's give as little, and grab as much as we can!*

BISHOP: S-sh! My dear brother! Remember who's present! He glances towards Bob.) However *(coughs)*, we will return to this later. I begin to understand you.

BOB: Yus. You *think* you do!

BISHOP: At the same time, I do think we ought to come to some general understanding; we must count the cost. Now, from all accounts, you have had some experience in church-building out in India—not that I think the extravagance for which you are credited could be either possible or desirable in this country—oh, no! Thank God, we know how to worship in spirit and in truth, without the aid of expensive buildings! However, I should like to hear your views. How did you manage it?

MANSON: Sacrifice.

BISHOP: Of course, of course; but *practically*. They say it's an enormous concern!

MANSON: So it is.

BISHOP: Well, what would such an establishment as that represent? In round numbers, now?

MANSON *(calmly)*: Numberless millions.

BISHOP: Numberless mil—! *(He drops his fork.)* My dear sir, absurd! Why the place must be a palace—fit for a king!

MANSON: It is.

BISHOP: Do you mean to tell me that one man alone, on his own unaided credit, could obtain numberless millions for such an object as that? How could he possibly get them together?

MANSON: They came freely from every quarter of the world.

BISHOP: On the security of your own name alone?

MANSON: No other, I assure you.

BISHOP: For heaven's sake, tell me all about it. What sort of a place is it?

MANSON *(seriously)*: Are you quite sure you can hear?

BISHOP: Perhaps your voice is not quite so clear as it was. However, he wipes the inside of the ear-trumpet, and fixes it afresh), now! Tell me about your church.

*(During the following speech, the Bishop is occupied with his own thoughts; after the first few words, he makes no attempt at listening; indeed, the trumpet goes down to the table again in no time. On the other end, Bob, at first apathetic, gradually awakens to the keenest interest in what Manson says.)*

MANSON *(very simply)*: I am afraid you may not consider it an altogether substantial concern. It has to be seen in a certain way, under certain conditions. Some people never see it at all. You must understand, it is no dead pile of stones and unmeaning timber. It is a *living thing*.

BISHOP *(in a hoarse whisper, self-engrossed)*: Numberless millions!

MANSON: When you enter it, you hear a sound—a sound as of some mighty poem chanted. Listen long enough, and you will learn that it is made up of the beating of human hearts, of the nameless music of men's souls—that is, if you have ears. If you have eyes, you will presently see the church itself—a looming mystery of many shapes and shadows, leaping up from floor to dome. The work of no ordinary builder!

BISHOP *(trumpet down)*: On the security of one man's name!

MANSON: The pillars of it go up like the brawny trunks of heroes:



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WALTER HAMPDEN AS MANSON, THE SYMBOLICAL PERSONAGE  
 In Charles Rann Kennedy's remarkable drama, "The Servant in the House"

the sweet human flesh of men and women is molded about its bulwarks, strong, impregnable: the faces of little children laugh out from every cornerstone: the terrible spans and arches of it are the joined hands of comrades; and up in the heights and spaces, there are inscribed the numberless musings of all the dreamers of the world. It is yet building—building and built upon. Sometimes the work goes forward in deep darkness: sometimes in blinding light: now beneath the burden of unutterable anguish: now to the tune of a great laughter and heroic shoutings like the cry of thunder. *(Softer.)* Sometimes, in the silence of the night-time, one may hear the tiny hammerings of the comrades at work up in the dome—the comrades that have climbed ahead.

*(There is a short silence, broken only by the champing jaws of the Bishop, who has resumed his sausages. Bob speaks first.)*

BOB *(slowly)*: I think I begin to understand you, comride, especially that bit abaht—*(his eyes stray upwards.)* Humph! I'm only an 'og! S'pose there's no drain-'ands wanted in that there church o' yours?

MANSON: Drains are a very important question there at present.

BOB: Why, I'd be cussing over every stinkin' pipe I laid.

MANSON: I should make that a condition, comrade.

BOB *(rising, he pulls off the cassock; goes to fire for his coat; returns; drags it on)*: I don't know! Things 'av' got in a bit of a muck with me! I'm rather like a drain-pipe myself. *(With sudden inspiration)* There's one thing I can do!

MANSON: What's that?

BOB: Renahnce ole Beelzebub an' all 'is bloomin' wirks! And us that



brass-band! (He alludes to the ear-trumpet. Manson obeying, Bob jabs it into the ear of the Bishop, who seems quite surprised.) 'Ere! 'Av' you ever 'eard of 'ell?

BISHOP: Of what?

BOB: 'Ell. (Spelling); H, E, double L.

BISHOP: Well, my dear sir, I ought to!

BOB: Then go there! Aymen. No, I'll go an' 'av' a look at our Bill's drains, damn 'is eyes!

(He goes out through the main door.)

BISHOP: The scoundrel! Did you hear what he said? I shall certainly report him to his Bishop!

MANSON: I don't think I should. His Bishop doesn't mind a little plain speech now and again.

BISHOP: A little plain speech! Do you think it's right for a clergyman to—to direct me to perdition?

MANSON: I think you are making a mistake; the man who gave you your direction is not a clergyman. He's a scavenger.

BISHOP: A scavenger!

MANSON: Yes — looks after drains.

BISHOP: Do you mean to tell me that I've been sitting down to breakfast with a common working man?

MANSON: Yes; have you never done that before?

BISHOP: My dear sir, whatever do you take me for?

MANSON: A Bishop of God's church.

BISHOP: Precisely! Is it your custom to breakfast with workingmen?

MANSON: Every morning. You see, I'm not prejudiced; I was one myself once.

BISHOP: You?

MANSON: Yes—a long time ago, though; people have forgotten.

BISHOP: But my dear brother, I am perfectly sure you never told people to go to—

MANSON: Oh yes, quite frequently; it would shock you to learn the language I really did use. Perhaps under the circumstances, it might be advisable to drop the subject at this point.

BISHOP (emphatically): I most certainly agree with you there! After all, it is a digression from the purpose for which we are here! Let me see, then; where were we? Oh yes, I remember—although, by the way, it was very ill-advised of you to speak your mind so openly in that man's presence! However, to resume our—how shall I call it?—our—little misunderstanding, eh?

MANSON: That describes it most accurately.

BISHOP: Now, you said, *Let's give as little and grab as much as we can*. Of course, that is a playful way of putting it; but between ourselves, it expresses my sentiments exactly.

MANSON: I knew that when I said it.

BISHOP (delighted): My dear brother, your comprehension makes my heart warm. I trust our relations may always remain as warm.

MANSON: Oh, warmer, warmer.

BISHOP: Very well then, to business! I tell you candidly, I agree with you, that there is no necessity for sinking anything of our own in the concern; nothing ever comes of that sort of reckless generosity! If people want a church, let them make some sacrifice for it! Why should *we* do anything? I am sure you will appreciate my candor?

MANSON: At its full value. Go on.

BISHOP: At the same time, there is no reason why we should throw cold water upon the subject. On the contrary, we might promote it, encourage it, even lend it the influence of our patronage and our names. *But on one understanding!*

MANSON: And that?

BISHOP: That it is extended—imperialized, so to speak; that it is made the vehicle of a much vaster, of a much more momentous project behind it.

MANSON: You interest me intensely. Explain.

BISHOP: I will. (He looks around to assure himself that they are alone.) There is in existence a society—a very influential society, in which I happen to have an interest—very great interest. H'm! I am one of the directors. I may say that it is already very well established financially; but it is always open to consider the—extension of its influence in that way.

MANSON: And the name of the society?

BISHOP: Rather long; but I trust explicit.



MARIANNE FLAHAUT

Leading contralto of the National Opera of Paris, who is engaged for next season at the Metropolitan Opera House

MANSON: It is rather a dangerous name to play with!

BISHOP: I take that responsibility entirely upon myself!

MANSON: And when all's over and done with, what are we going to gain out of the transaction?

BISHOP: We shall have to come to some private settlement between ourselves.

MANSON: When?

BISHOP: Oh, hereafter.

MANSON: Hereafter, then.

(Enter Auntie and Vicar by door to right.)

AUNT (off): Leave him to me, William! I'll soon settle the matter (Entering.) The man must be possessed of some evil spirit! Why—it's my brother James!

(Manson has risen, and is now the bull, once more. He speaks into the ear-trumpet.)

MANSON: Your sister and the Vicar, my lord

BISHOP (behind table, rising): Ah! Well Martha! No, no, no, if you please. (He restrains her approach.) Observe the retribution of an unchastened will—you have never seen my face for sixteen years! How ever, like a cloud, I blot out your transgressions from this hour! And, so this is your husband? Not a word, sir; not a single word!—the sausages were delicious, and your place has been most agreeably occupied by your brother!

VICAR: My brother! Then you—What do you mean?

BISHOP (testily): I mean what I say, sir Your brother, my brother, our good brother here of course, our Oriental brother.

AUNT: James, you are making a mistake, this is our new butler—our Indian butler.

BISHOP: Your Indian—WHAT?

(He stands cogitating horribly until the end of the act, facing towards Manson.)

AUNT: What has made him like this? He seems possessed!

MANSON: He is! I have just been having some trouble with another devil, Ma'am.

AUNT: Meaning, of course—What has become of him?

MANSON (with his eye): He is cast off forever.

AUNT: Where is he now?

MANSON: He walks through dry places seeking—(he probes her soul)—other habitation.

AUNT: Manson! This is your doing! Oh you have saved us!

MANSON: I am trying to, Ma'am; but God knows, you make it rather difficult!

(A change comes over her face as the curtain slowly falls.)

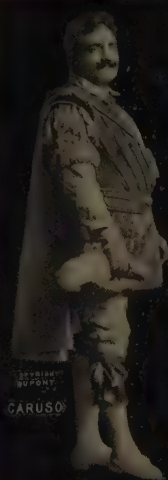
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— *Cyclopædia of Medicine.*

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## The President at the Theatre

(Continued from page 124)

The President is fond of a good comedian. If an actor makes an especial impression upon Mr. Roosevelt, he invites him to call upon him during the week at the White House. Nat Goodwin has frequently visited the President after entertaining him at the theatre, and Thomas W. Ross, a young comedian of the Goodwin type, has been honored in a similar manner. The President likes De Wolf Hopper. The lanky comedian has given a rendition of "Casey at the Bat" especially for Mr. Roosevelt.

Henry Miller and Margaret Anglin pleased the President, and last March when they made a special trip to Washington to give a performance of "The Great Divide," the President and Mrs. Roosevelt were in the audience.

Two other players who appeared in Washington theatres, in which fashionable people rarely gather, John L. Sullivan and "Bob" Fitzsimmons, pleased the President to such an extent that he invited each of them to visit him at the White House while playing in Washington. Mr. Sullivan was appearing with a variety show at a burlesque theatre called Kernan's, where no President of the United States could afford to be seen. Mr. Fitzsimmons appeared at another popular priced theatre, in a play called "The Honest Blacksmith," but Mr. Roosevelt did not attend the performance. The two ex-champions, however, were invited to the White House to meet the President.

Every spring and summer the best theatres in Washington are given over to summer stock companies at popular prices. At that time no touring companies visit the city on account of the hot weather, but these stock companies include many capable players. It has been a fad of President and Mrs. Roosevelt to attend the performances of these summer stock companies, and one summer in particular Mr. Roosevelt attended regularly each week for six consecutive weeks. This was at the Columbia Theatre, two years ago, when Edwin Arden gave a series of very fine performances. Miss Charlotte Walker is another player who has elicited admiration from the Roosevelts during the two summers she has played in Washington with stock companies. These companies usually start the first week in May, and until the President goes away to Oyster Bay the end of June, they can usually count upon playing before the President and Mrs. Roosevelt almost every week.

The President is practically the only official in Washington who receives theatre courtesies. Unlike Edward VII, who always pays for his theatre seats, Mr. Roosevelt is always "the guest" of the management. It has been customary for many years for the White House to give a polite intimation to the theatres whenever the President desired the courtesies of the house. It is possible that Mr. Roosevelt does not know that his tickets are not paid for, as the arrangements are always made by Mr. Loeb, or one of the White House ushers.

WILL A. PAGE.



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**GOOD ALL THE YEAR ROUND**



## Plays of the Month

(Continued from page 118)

Mr. Kester seems to have this urbane and dread facility. A dramatist that could sell the dry bones of Don Quixote, as in this play, is a genius.

**DALY'S. "GIRLS."** Comedy in three acts, by Clyde Fitch. Produced March 23 with this cast:

Pamela Gordon, Laura Nelson Hall; Violet Lansdowne, Ruth Maycliffe; Kate West, Amy Ricard; Lucille Purcell, Zella Sears; Mrs. Dennett, Fanchon Campbell; Edgar W. Holt, Charles Cherry; George H. Sprague, Herbert Standing; Frank Loot, Leslie Kenyon; Dennett, John S. Marble; The Janitor, Frederick Esmelton; The Postman, Harry MacFayden; Messenger Boy, Edward Morrissey.

If the memory of man runneth not to the contrary, it was Professor Brander Matthews who said, "Any one can write a play, but it takes a genius to get one produced." If this is true Mr. Fitch's claim to immortality is unquestionable, for in "Girls," now current at Daly's Theatre, America's rapid-fire dramatist goes on record as the author of fifty plays, each one of which has seen the footlights. This is a remarkable achievement for any playwright, and astonishingly so for one of Mr. Fitch's years. Further, it must be said to his credit that the number of failures in this lengthy list is astonishingly small. His latest comedy ranks well up as a success of the most positive kind. To be sure, he acknowledges indebtedness to a German author, Hugo Holtz, but any one familiar with Fitch's workmanship will easily discern how much the product is due to his own graceful, humorous and truthful touch. "Girls" is a delightful comedy. At times the author runs close to the farcical line, but if the treatment is occasionally a trifle exaggerated, it is nevertheless, a very entertaining and pointed satire on a certain phase of contemporaneous life in our great city. In the drawing of feminine types Fitch is a past master. The whims, peculiarities, foibles and graces of young women he knows to the letter. In this latest piece the trio of struggling studio girls allied to oppose the monster man are sketched with a rare humor that is constantly pervading. How unequal they all are to the final appeal of masculinity is pictured through three acts of lively action, pointed fun and delicate comedy.

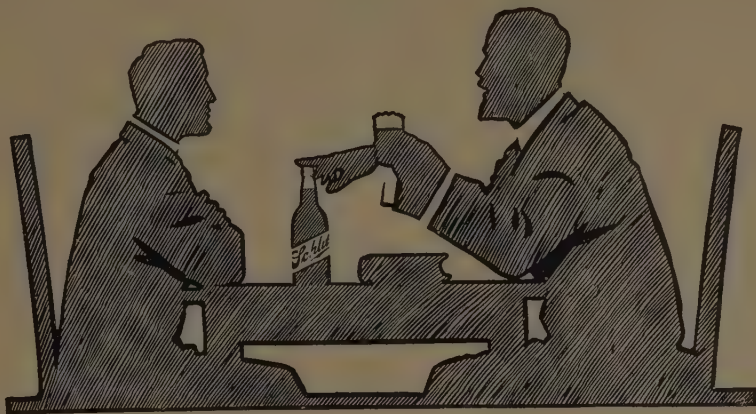
In addition to a capital scenic outfit, the Shuberts have provided a cast of admirable balance and skill. The lawyer's clerk, Frank Loot, is played with much effectiveness by Leslie Kenyon, while Charles Cherry, always a favorite with the matinee girls, finds a capital medium for the display of his art as the hero who bridges the air shaft in his quest of the golden girl. Zella Sears provides an admirable sketch of the young woman who "elocutes" for a subsistence, and Laura Nelson Hall is prettily charming as Pam. Miss Ruth Maycliffe wins favor as the youngest of the trio, and Herbert Standing brings his ripe and unctious personality to bear with telling effect as the gay old dog of a lawyer. At this season of the year, when the dramatic system has undergone all sorts of experiments, good, bad and indifferent, "Girls" comes to the front as a refreshing example of what is calculated to thoroughly please and entertain.

**GREAT BEAR SPRING WATER.**  
None Purer Than Great Bear.

**GARRICK. "TODDLES."** Farce in three acts, by Clyde Fitch, adapted from the French of Tristan Bernard and André Godfernaux. Produced March 16 with this cast:

Lord Meadows, John Barrymore; Boolby, Oswald Yorke; Freddy Gunner, A. Hyllton Allen; Haslitt, Arthur Elliott; Doctor Baird, Louis Massen; Joblyn, Charles Walcott; Valet, Harry Lilford; Chauffeur, Armand Cortez; The Mayor, J. R. Cranford; First Usher, J. E. Chaille; Second Usher, Frederick Lyon; Interpreter, J. Browning; Lady Dover, Sadie Matinee; Mrs. Joblyn, Jeffreys Lewis; Constance Joblyn, Pauline Frederick; Countess De Chambry, Isabel Richards; Cicely, Louise Reed; Mrs. Bowler, Olive Temple; Pussy, Virginia Smith; Maid at the Spring, Grace Hadsell.

It is easy enough to spoil a good French farce if adapter, stage manager and actors unite their incapacities. Clever as Mr. Fitch is, he sometimes fails to hit the nail on the head. In his work on this play he was like a willing horse that is being ridden too hard. There were distressing indications of fag. The scene of "Toddles" was laid in Paris, and among the characters was a money lender who had his pockets filled with cigar coupons which he was collecting for the purchase of an automobile. Has the tobacco monopoly taken France under its benign and charitable control? Has it introduced there its system, in its cupidity, of getting people



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to smoke themselves to death in order to accumulate coupons? According to the latest advances the French Government still retains the monopoly of tobacco. Is not Mr. Fitch digging too deep into his bag of odds and ends of observations of life? Is Paris torn up over "Three Weeks," to which reference was made in the dialogue? Do luckless performers "get the hook," to which the mention was made, over there? The action of the farce concerns the efforts of a number of people to hurry Toddlers into a marriage. Each one was interested in a different way: the money lender, for example, in order that he might get back what he had loaned the improvident young man. The comic note throughout was the indecision of character of Toddlers. He could never make up his mind to anything. He didn't want his habits of bachelor life disturbed. On the morning set for the marriage he would rather lie in bed than go to the altar, and he did lie in bed and curl himself up for sleep, adjust his pillow again and again, extend his bare feet from under the cover, and make flying leaps into his comfortable nest after being momentarily routed up by his pursuers, until he is forced off in his pajamas and slippers to meet his fate at the Mayor's office. It is altogether possible that the farce was very diverting in the French. To give the details of the adapted farce here would be unprofitable. Mr. John Barrymore as Toddlers was not without the comic spirit and he exhibited uncommon cleverness, justifying a hopeful view of his possibilities for the future, in an atmosphere depressing enough to nullify the efforts of the best possible comedian. We believe that it is the universal idea that everybody in a farce should be possessed of the spirit of farce and play with the intoxication of it. Mr. Louis Massen is a most amiable gentleman, with formidable biceps, and with a dignity of bearing that we profoundly respect, but he is not a comedian. The ponderous but still agile Mrs. Joblyn of the play inspired terror rather than laughter with her antics, and the Lady Dover wore gowns that were altogether too costly for levity. Miss Pauline Frederick, gifted with the capacity of adapting her beauty to the innocence of a convent girl, succeeded in imparting the right tone to her character.

**GREAT BEAR SPRING WATER.**  
"Its Purity has made it famous."

**GARRICK. "THE ROYAL MOUNTED."** Play in four acts, by Cecil B. and W. C. De Mille. Produced April 6 with this cast:

Major Buckland, Chas. B. Wells; John Hickey, Chas. Lamb; Victor O'Byrne, Cyril Scott; Rosa Larabee, Clara Blandick; Antoine Bassette, Duane Wagar; Long Jack, Harry Powell; Eastern, Griffith Evans; Mag Trudeau, Ethel Wright; Joe Hammer, Brigham Royce; Sergeant Radley, Elwood Bostwick; Louis Trudeau, George Archibald; Sam Larabee, Charles Lane.

"The Royal Mounted" is a commercial play filled with situations interesting to the idle, yet empty as a play can well be. A young Irish lieutenant of the Canadian Northwest mounted police is sent by his commanding officer to the remote logging camp in the woods to ferret out the criminal in a case of murder. These primitive people are hostile to detectives. The young lieutenant has something at stake on his success. He has led a reckless and profitless life at home and he is persuaded that if he now distinguished himself he would regain his father's favor and be recalled. In the opening scenes of the play he had been concealed by his superior officer behind a screen to overhear the examination of a backwoods girl concerning the murder which he is presently to be sent to investigate. He falls in love with her and goes willingly. The girl loves him and in a burst of confidence brought about by the circumstances she tells him that her brother is the murderer, but explains that on a walk in the woods the victim had laid his hands upon her with an unholy intent and that her brother, suspicious of him, had followed him and shot him on this manifestation of his perfidy. The young lieutenant had arrested the brother, but now takes the handcuffs from him, bidding him escape and to fire two shots to notify him of his safety in his flight. When these two shots are heard the young lieutenant surrenders to his fellow official and is willing to return and take his chances on trial with the justification that he would plead. While being taken back to almost certain disgrace and punishment he discovers and proves to the woodsmen that the murdered man was a criminal who had committed a robbery of a large sum of money in gold coin and that the Government had placed a reward upon his head. The very convenient consequence is that the girl's brother had committed a doubly meritorious deed in killing him and that no penalty could be attached to permitting the escape of a crimeless criminal. Thus, we have an exceedingly intricate plot untied as easily as a bowknot with a loose string. The

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play is clever with its momentary titillations and thrills, but it leaves little or no impression of any actuality of sentiment. It has bits of character in it; it plays and trifles a good deal with local atmosphere and conditions; it has a succession of incidents in which death impends on the quick drawing of pistols; and it is altogether such a play as will eventually find prosperity in the numerous cheap houses. In the meanwhile Mr. Cyril Scott will deservedly advance his fortunes with it. The play has too many effects without adequate of sufficiently worked out causes. When this is the case the actors are usually said to be bad, whereas if the characters they represented had been substantial characters, fortified in every dramatic way, they would have distinguished themselves. The two young authors appear to understand every trick of the trade as a trade, but they seem to have fallen into the serious error of believing that Business is the soul of play writing.

**BIJOU. "BLUFFS."** Farce in three acts, by Leo Dittrichstein. Produced March 26 with his cast:

Fabri, Eugene Redding; Donovan, G. M. Beldon; Adrienne, Miss Madeline Sorel; Mrs. Borden, Mrs. Pauline Duffield; Borden, Frank Wunderlee; Mrs. Van Pussen, Miss Nina Berber; Miss Calvert, Miss Georgie Lawrence; Carl Himmelhoch, Leo Dittrichstein; Fanny, Miss Fola La Pollette; Araminta Taylor, Miss Kenyon Bishop; Col. Taylor, Fred Bond; Jack Belaire, Alfred Kappeler; Rose, Miss Lovell Taylor.

If a law should be enforced against the use of mistaken identity as the basis of plot, nine-tenths of the farce writers would have to lay down their pens. In "Bluffs," the farce in which Leo Dittrichstein recently exhibited himself, half the characters were mistaken for the other half, and Carl Himmelhoch, the rôle taken by the author, breaks all records by being taken for four persons at the same time. The farce, which was soon withdrawn, was full of the same old tricks that have grown gray in the service, and the curtains were even less effective than this class of play usually provides. Some of the situations were droll, even if familiar faces, and there were some good lines. Carl Himmelhoch, an actor, has for years been known on the stage as Jack Belaire, a name originally belonging to an old classmate whom he thinks has been killed at San Juan. Carl elopes with the daughter of a Texan, Colonel Taylor, and takes her to a villa, which he rents for the honeymoon. The villa proves to be the property of the real Jack Belaire, an artist, who is not dead, but returns, followed by his bride. A busy press agent has published the actor's whereabouts so he is followed by the irate colonel, who pursues with an intent to kill, and the artist is mistaken for the culprit. After Carl has assumed the various roles of secretary, chauffeur and maid, the tangle is straightened out.

**GREAT BEAR SPRING WATER.**  
For the Home and Office.

#### What Caruso Earns

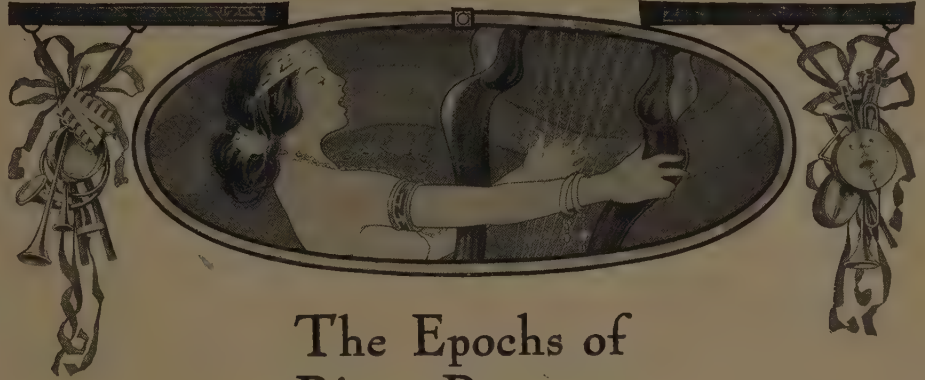
Signor Caruso, says the Vienna correspondent of the New York Times, is quoted as saying that while he does not consider himself the greatest actor in the world, he believes himself the best paid. During his recent visit to this city he told something about his earnings.

"I have signed a four years' contract," said Caruso, "and the conditions are not bad. For eighty performances annually I get \$100,000. To this is added the \$40,000 I get from the gramophone people, not to mention the evenings when I sing for the Goulds, the Vanderbilts and others, which brings in an additional \$40,000. That makes \$180,000 a year. When all my expenses, of course, are paid by the Metropolitan.

"At present I'm studying 'Il Trovatore,' as I am singing that this season in New York. I am also studying Otello, a rôle which I dearly love. I'm an actor before everything else. I study, note my impressions in the street. Often watch for several minutes some poor beggar or a cripple.

"I also take the best possible care of myself. Heavy suppers and banquets are strictly forbidden. I smoke but little, and then only on days when I am not singing, or at night after the performance at the opera. I drink a little champagne and very much mineral water.

"A day when I am going to sing is a day of torture. I am capricious and out of sorts, and I can't see anyone. After breakfast I lock myself in my room and write letters or answer requests for my autograph. Once in the theatre I am calm. But as soon as I have sung the first act, I wish that it had been the second. I leave the theatre thoroughly broken down and tired out. In fact, I have only one fixed idea—it is to defend my name, to remain Caruso!"



## The Epochs of Piano Progress

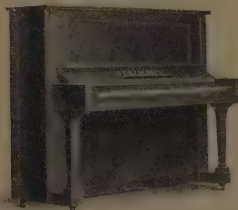
The epochs of Piano Progress are marked with the name of STEINWAY, for to the STEINWAY family—four generations—may be accredited every great advance in piano construction. To them belongs the glory of idealizing the tone of the piano—of creating that wonderful art-tone, that incomparable singing quality, imitated by all, but realized in its purity only in the

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This is the romance in letters of a man and a woman, extremely intelligent and accustomed to analyzing themselves, as Stendhal and Paul Bourget would have them do. They achieved this improbable aim of sentimentalist love in friendship. The details of their experience are told here so sincerely, so naïvely, that it is evident the letters are published here as they were written, and they were not written for publication. They are full of intimate details of family life among great artists, of indiscretion about methods of literary work and musical composition. There has not been so much interest in an individual work since the time of Marie Bashkirsheff's confessions, which were not as intelligent as these.

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"Here is a book which is talked of a great deal. I think it is not talked of enough, for it is one of the prettiest dramas of real life ever related to the public. Must I say that well-informed people affirm the letters of the man, true or almost true, hardly arranged, were written by Guy de Maupassant?"

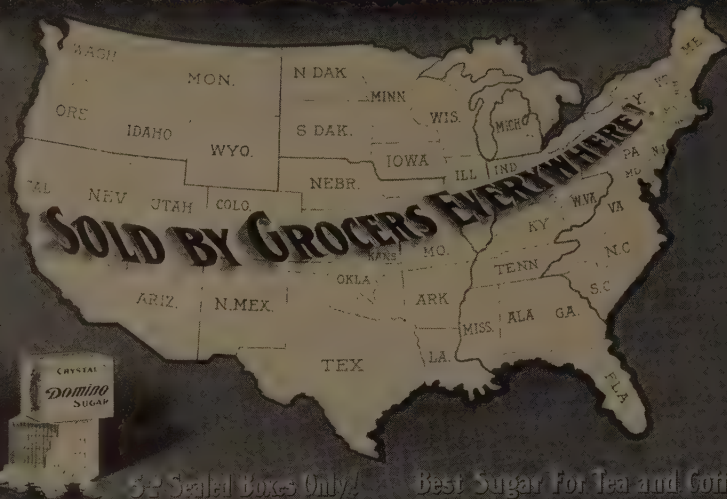
I do not think it is wrong to be so indiscreet. One must admire the feminine delicacy with which the letters were reinforced, if one may use this expression. I like the book, and it seems to me it will have a place in the collection, so voluminous already, of modern ways of love."

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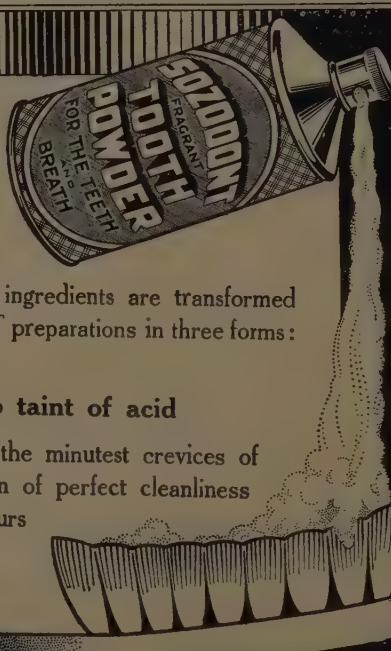
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## Queries Answered

The Editor will endeavor to answer all reasonable ques-  
tions. As our space is limited, no correspondent may as-  
sume more than three questions. Absolutely no addresses  
furnished. These and other queries connected with play-  
ers' purely personal affairs will be ignored henceforth.

Bertie, Denver, Colo.—Q.—Please give brief sketch of  
the career of May Buckley. A.—See this magazine for  
June, 1907. Q.—Also of Adele Block. A.—Born in Bo-  
ton, and is a graduate of the New England Conservatory.  
First engagement was as Kate Kennen in "The Girl  
Left Behind Me," then joined the Albaugh Stock Com-  
pany in Baltimore. Next season with E. H. Sothern  
playing Anne of Austria in "The King's Musketeer."  
Then Iras in "Ben Hur," then Celia in Henrietta Cro-  
man's production of "As You Like It." Leading woman  
of the Alcazar Stock Company in San Francisco, Ca.  
Created the rôles of Empress Josephine in "La Bell  
Marseillaise," and of Esther, in Charles Frohman's pro-  
duction of "Mizpah" last year. Also played Celia with  
Mme. Kalich in "The Kreutzer Sonata," and this season  
Thalassa in Mr. Fiske's production of Percy Mackaye's  
"Sappho and Phaoon."

H. W. K. and Newark Reader—Prior to his engage-  
ment as leading man for the Blanche Bates Company, I  
position he still holds, Mr. Charles Millward was with  
Mrs. Leslie Carter for several seasons. He is no rela-  
tion to Miss Jessie Millward. See interview with Dustin  
Farnum in THE THEATRE MAGAZINE for October, 1906.

A Reader, Brooklyn.—Q.—In what plays other than  
"The Hypocrites" has Miss Doris Keene appeared? A.—  
She made her first appearance as a student of the Amer-  
ican Academy of Dramatic Art, then played a small part  
in "Joseph Entangled," and was with John Drew in "H  
Lancey."

C. L., Washington, D. C.—Q.—Please give a brief  
sketch of W. H. Crompton, who played the friar with  
Sothern and Marlowe in "Romeo and Juliet." A.—He  
an Englishman, has a good baritone voice and has played  
several singing parts. He was the original Dr. Daly in  
"The Sorcerer." He played in all the Marlowe-Sothern  
Shakespearean repertoire, and was last seen in this city  
in Henry Arthur Jones' "The Evangelist" as Sir James  
Nuncheon.

An Admirer.—Q.—Can you tell me something of Miss  
Adelaide Keim? A.—She was formerly a member of  
Proctor's Stock Company, was seen last season in "The  
Prince of India." A picture of her as Princess Iren  
appeared in this magazine for September, 1906.

H. L.—Q.—Please give sketch of Arthur Shaw's life.  
A.—He is a college graduate and the son of Mary Shaw.  
He adopted the stage much against his mother's wishes  
was formerly in the real estate business. Understudied  
Henry Woodruff in the leading rôle of "Brown of Har-  
vard," as well as playing the rôle of Tubby Anderson in  
that play, and several times took the star's place when the  
latter was ill. Q.—Of J. Heron Miller? A.—He also  
a college graduate, the son of Henry Miller and Bijo  
Heron, a well-known actress. He has career yet before  
him.

T. G. W.—Q.—What other plays has Hubert Hen-  
drieux written besides "Cousin Kate"? A.—Among others  
"Mrs. Goring's Necktie." Q.—Please give sketch of  
career of Bruce McKee. A.—Born in London, Eng., of  
Scottish parents. Went to New Zealand at the age of six-  
teen and engaged in cattle ranching. Later became a  
surveyor and spent five years in Australia, opening up  
government reservations for pioneer settlers. Came to  
this country in 1890, took charge of a cattle ranch in  
Wyoming. A year later made his first appearance on an  
stage in "Thermidor" at Proctor's 23d Street Theatre.  
After eight years with Mr. Charles Frohman's company  
appearing in "Aristocracy," "The Fatal Card," "Shen-  
adoah," "A Coat of Many Colors," "The Moth and the  
Flame," "Camille," "Sherlock Holmes," "Denise," and  
"From Frou." He was engaged as Julia Marlowe's lead-  
ing man, and for two years supported her in "When Knigh-  
hood Was in Flower." For the following five years he  
supported Miss Ethel Barrymore, playing the leading man  
rôles in "A Country House," "Carrots," "Cousin Kate,"  
"Sunday," "Alice-Sit-by-the-Fire," "A Doll's House,"  
"Captain Jinks," and "The Silver Box." Mr. McKee  
a nephew of Sir Charles Wyndham, the eminent Eng-  
lish actor-manager, and of Mr. Bronson Howard, the Amer-  
ican playwright. He is now in support of Mrs. Fiske.

H. B.—For the information you wish about the vote  
cast at the Actors' Fund Fair it will be necessary  
write to the persons concerned, as we have no record  
of the lists. For information about Miss Eleanor Robson  
consult this column.

Fanny H. M. Drew, Jacksonville, Fla.—From Decem-  
ber 10 to 17, 1877, "The Octoroon" was presented at the  
Grand Opera House, New York City, with F. S. Cha-  
frau in the part of Salem Scudder. This play has been  
produced several times since but not in recent years.

Subscriber X.—Q.—When have you published picture  
of Ethel Barrymore before March, 1907? A.—In Jan-  
uary, May and September, 1906, August, 1905, October  
and December, 1904, and November, 1902. Q.—When  
have you published an interview with her? A.—In No-  
vember, 1902. Q.—Did E. H. Sothern appear in "Rups  
of Hentzau"? A.—We are not aware that he ever ap-  
peared in that play. Are you not thinking of Mr. J.  
Hackett?

Ogylvie.—Q.—Is it possible to obtain copies of the play  
"Cousin Kate," "His Excellency the Governor" and  
"Alice-Sit-by-the-Fire"? A.—The plays are probably  
manuscript only and therefore are not for public use.  
Inquire French & Son, West 22d Street, New York. Q.—  
Have you published scenes from "When Knighthood Was  
in Flower" as played by Julia Marlowe? A.—Yes;  
our May, 1901, issue.

Admirer.—Q.—On Maude Adams' note paper is the  
monogram M. A. K. Will you kindly tell me what the  
letters stand for? A.—Her full name, Maude Adams  
Kiskadden.

The Association of American  
Advertisers has examined and certified to  
the circulation of this publication. The detail  
report of such examination is on file at the  
New York office of the Association. No  
other figures of circulation guaranteed.

T. J. Shawman  
Secretary.

No. 44



Constant Reader.—Q.—Will you name the plays Robert Loraine has appeared in, with dates? A.—He made his first appearance on any stage in England in 1889 and was first for the first time on the New York stage at the Knickerbocker Theatre, March 4, 1901, in "To Have and to Hold." In 1902 he played in "Frocks and Frills," and in "Pretty Peggy" in 1903. In 1904 he was seen in "Americans Abroad," "The Mysterious Mr. Bugle" and "The Idler," also "Taps" on September 17th and "The Lady Shore" December 6th. In 1905 he appeared in "Nancy Stair" March 15th, "The Lady Shore" March 27th, "The Proud Laird" April 24th, and "Man and Superman" September 5th.

P. G. W., Louisville, Ky.—Q.—What is Harry Woodruff playing this winter? A.—He is still starring in "Brown of Harvard." Q.—What is Mr. Woodruff's full name? A.—Henry Woodruff. Q.—When and where was he born? A.—In 1870 in Jersey City.

Reader.—Q.—Kindly give me the month and date of the issue of the *Saturday Evening Post* in which Mr. Winter in his *Reminiscences* wrote about Mr. E. H. Sothern. A.—Write to the Curtis Publishing Company, Philadelphia, Pa., for this information.

Graham Street, Richmond, Va.—Q.—From whom may I obtain a photograph of Sarah Bernhardt? A.—From Meyer Bros., 26 West 33d Street. Q.—Please tell me all you know of Geo. M. Cohan. A.—An article by Geo. M. Cohan entitled "My Beginnings" in our February, 1907, number gives an account of his life. In reply to your third question, to get a hearing as a playwright you must convince some manager that your play is worth while. This is often more difficult than writing the play.

H. E. Q.—We have not as yet interviewed Anna Held. An article entitled "My Beginnings" and written by Miss Held appeared in our July, 1907, issue. Q.—Is not the impersonator in "The Parisian Model," whose name on the program appears as "Gertrude Hoffman," Elsie Janis? A.—Gertrude Hoffman, who was with "The Parisian Model," is a person all by herself. Both are clever impersonators.

Selia H.—Q.—Kindly let me know the name of the best dramatic school, and its terms. A.—We cannot make comparisons, for obvious reasons. Consult our advertising columns.

R. R. S.—Otis Skinner opened his season in a new play from the French called "The Honor of the Family." Is it at present in New York at the Hudson, and his tour is likely to include Boston.

L. W. B.—Q.—Please give me a short sketch of Eleanor Robson's life. A.—Eleanor Robson, who is the daughter of the well-known actress Madge Carr Cook, was born in Wigan, Lancashire, England. She was educated in a convent on Staten Island. Her first stage appearance, 1897, was with the Frawley Stock Company of San Francisco in "Men and Women." Since that time she has held a prominent place on the stage. Q.—Is Ethel Barrymore's youngest brother better than he was last spring? A.—Mr. John Barrymore has fully recovered from the slight illness you probably refer to.

A. B. S., Jackson, Mich.—The following was the cast of Robert Mantell's production of "King Richard III" last spring: Duke of Gloster, Mr. Mantell; An Officer, Thomas Lear; Sir Robert Brackenbury, Alfred Callender; Lord Stanley, Alfred Hastings; King Henry VI, Francis O. McGinn; Tressel, Gordon Burby; Duke of Buckingham, Guy Lindsay; Prince of Wales, Miss Lorraine Frost; Lord Mayor of London, Walter Campbell; Duke of York, Leila Frost; Sir William Catesby, Cecil Owen; Sir Richard Ratcliff, Franklin Bendtsen; "Sir" James Tyrrel, Mr. Lear; Earl of Oxford, George Macy; Sir James Blount, Karl Garvis; A Captain of Guards, Hamilton Mott; Earl of Richmond (afterward King Henry VIII), Mr. McGinn; Duke of Norfolk, Mr. Campbell; Lady Anne, widow of Edward of Wales, Marie Booth Russell; Duchess of York, Margaret Grey; Elizabeth, widow of Edward IV, Lillian Kingsburg. Richard Mansfield died August 30, 1907. Q.—What did Julia Marlowe say season 1901-02? A.—1900-01 Julia Marlowe appeared in "Barbara Frietche" and "When Knighthood Was in Flower." In 1902 she was seen in "Queen Fioretta."

P. K. Stephenson.—Q.—Please inform me where Paule Frederick is playing in "The Girl in White." A.—Paule Frederick was seen recently in "Toddles."

W. Harder.—Q.—Will you please give me your opinion of the schools for acting? Can they teach the art of acting? A.—Excellent training may be obtained in dramatic schools. It is fine training for anyone who wants to go on the stage—the traditions are taught, stage fright cured and often a dramatic school graduate finds it easier to secure a professional opening than one who has not had such training.

E. J. M.—Q.—What steps must be taken to copyright a song or play? A.—Send the title and a fee of one dollar for each work submitted to the Librarian of Congress, Washington, when the proper papers will be sent to you. Q.—Do you know of a good book on playwriting especially for comic operas and musical comedies? A.—Mr. Price's "Technic of the Drama," is the best authority. You can get a copy by writing to the author, J. P. Price, 1440 Broadway, N. Y. We know no work especially for the line you suggest.

G. R. S.—Do you mean *Browning's* "Rose and the Ring"? Write any bookseller.

D. E. N., Aurora, Ill.—Q.—Shall you interview Mabel Harrison? A.—We can't say. Q.—Have you printed pictures of her? A.—Not alone. One in a scene from "Lakes in Toyland" appeared in August, 1903. Price 25c.

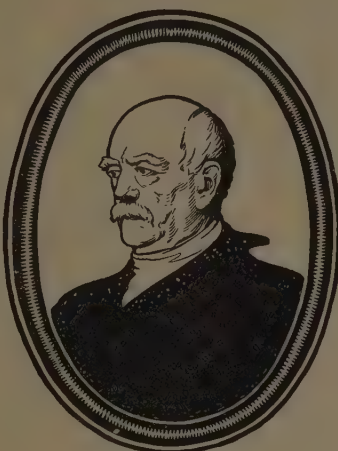
C. B.—Q.—Do you know any firms that buy song poems tonight? A.—Apply to any of the publishing firms, but it is not probable that they will do so. Q.—Are there any dramatic schools that take free students? A.—We know of none. Q.—To whom should I write for an engagement as amateur Shakespearean actor for next season? A.—We have never heard of such a position. To use one as a professional apply to managers intending to make such productions or go to an agency.

Interested Reader.—Q.—How can I get "The Confessions of a Stage Struck Girl," and how much would cost? By purchasing the April, May, June, July, August and September numbers for 1904 of this magazine, at \$1.00 each.

Red Feather and B. K.—Please give cast of "Maid Marian." A.—Macfarren, Kendall Weston; Wilkins, Rolfe; Gladys Maitland, Evangeline Irving; Hobbs, Elton; Van Tromp, Ferd. Gottschalk; Van Skirk, Jansen, Franclyn Regild; Maj. McPhillibeg, Felix Harris; Mrs. Van Tromp, Polliott Paget; Eleanor, Blanche Winstanley, Rosina Vokes. Q.—Where can I obtain photographed scenes? A.—Meyer Bros. & Co., 26 West 33d Street, this city.

Y. D.—We shall not publish a picture of the Sexes. Q.—Please tell me something of the life of Elsie Janis. A.—See August, 1905, number this magazine. Q.—Eleanor Robson? A.—See above.

W. J. Galt, Ont.—Q.—Where can I get copies of posters used for advertising as described in your number? Write to the artist lithographing firms who made them, and whose names appear in the illustrations.



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**H**OW many living men can squarely stand up and honestly compare themselves as the equal or superior (in any way whatsoever) to the great Iron Chancellor of the Hohenzollerns, who made Goethe's dream of Germanic unity a realistic drama of "iron and of blood?"

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Now, upon what nutriment was this colossus fed that he grew so mighty; what put the iron into his blood? This we know—that like all Germans he believed in good eating and drinking, hence the juices of malt and hops were never absent from his table.

Authority—any biography of Bismarck.  
"A pot of good double beer, neighbor, drink and fear not."—Henry VI.—Act 2.

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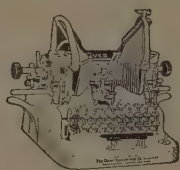
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N. E. A.—For cast of characters and synopsis of Mr. Hackett's production of "The Crown Prince" write to him. The cast was never published in this magazine.

An Admirer.—Q.—Where can I get pictures of Moore Salisbury? A.—Meyer Bros. & Co., 26 West 33rd Street, this city.

R. M. S., St. Louis.—Q.—Is Edward Solomon still living? A.—No.

O. Gallup.—We are unable to give you any information concerning Adelaide Kemble or Henry Phillips.

Willcocks.—Q.—Please give brief sketches of Edna Wallace Hopper and Madge Lessing. A.—The former born in San Francisco, Cal. Educated at the Van Ness Seminary, that city. Made her debut as Mabel Douglas in "The Club Friend," 1891. Leading ingenue in "Lend Me Your Wife"; then played under Chas. Frohman, management in "Jane," "Chums," "Men and Women," etc. Married De Wolf Hopper in 1893 and joined his company appearing as Paquita in "Panjandrum." Late in "Dr. Syntax," "Wang," "El Capitan," "Floridora," etc. Last year went under David Belasco's management. Madge Lessing appeared at the Casino in 1894 as Lady Tom-a-Line in "The Passing Show," an early appearance but not her debut. Later was seen in "Gay New York," "Jack and the Beanstalk," etc. Her first London appearance was at Drury Lane, Dec. 20, 1900, in "The Sleeping Beauty and the Beast." Later played Violet in "The Belle of New York," in "All Ours," "Account of Eliza," "Mother Goose," etc. Returned to America in 1903 and appeared with Francis Wilson. Returned to London in 1904 where she now lives. In January, 1906, played Elsie in "Noah's Ark."

Constant Reader.—Q.—Shall you publish a full-page picture of Mrs. Leslie Carter? A.—Possibly. Recent pictures of this actress appeared in this magazine for February and September, 1907.

W. C. J.—A sketch and picture of Miss Ethel Johnson appeared in the January, 1907, number of this magazine. No Name.—"Under Southern Skies" was first produced in this city in 1901. Please give short sketch of William Farnum. A.—Born in Boston, Mass., July 4, 1876. Educated at public schools. Made his first stage appearance in Richmond, Va., in "Julius Caesar." Was a member of the Geo. E. Lathrop Stock Company, Boston. Margaret Mather's leading juvenile, supported Olga Nethersole. First New York success as Ben Hur, although he had appeared previously in no less than 300 different roles in other cities. Among these Cyrano De Bergerac, "The Charity Ball," "Tribby," etc. For several years he has had a summer stock company in Cleveland. Played last year in "The Prince of India."

R. L., Milwaukee, Wis.—Mr. James Durkin, late of the New Theatre, Chicago, is now leading man at the College Theatre, Chicago. If you write him he would doubtless furnish you with the information you wish. Q.—Has Mr. Jas. Hackett any children? A.—Yes, daughter, Elise.

A Subscriber.—Q.—Where can I obtain the music of the waltz, "The Girl of the Golden West"? A.—Write to musical director of the Belasco Theatre. Q.—Please tell me something of the life of Frank Keenan. A.—In 1898 he was a member of "The Christian" company played Brother Paul, and several times John Storn which rôle he assumed in 1900. In 1902 he played the rôle in "The Hon. John Grigsby." In 1896 he produced "The System of Dr. Tarr," and other short play. Last season he scored a success in "The Girl of the Golden West." He is now playing Gen. Warren in "The Warnings of Virginia."

I. C., Jersey City.—Q.—In what numbers of THE THEATRE MAGAZINE have pictures of Mabelle Gilman appeared? A.—Colored cover, July, 1903, and in December, 1902. Q.—Please give short sketch of her career. A.—Born in San Francisco, 1880, first stage appearance at Daly's Theatre, New York, September, 1896, in the chorus. Later in "The Circus Girl," "The Runaway Girl," understudying Virginia Earle, "In Good Parade," "The Casino Girl," starred in "The Mocking Bird." First London appearance at the Shaftesbury Ave. Theatre, in 1900. Has also played in "The House of Fame," and in the title rôle of "Dolly Varden." Married W. E. Corey less than a year ago.

A Cleveland.—Q.—Why do critics speak of the late Miss Cayvan as "poor Georgie Cayvan." A.—She was compelled by ill health to retire from the stage and go to a sanitarium at an age when she should have been in her prime, and she died poor after having made a good fortune by her acting. Q.—Can a more thorough training be procured at a dramatic school or with a stock company? A.—In a stock company, but it is easier to secure such a position after attending a school.

### An Actor's Tribute to Dickens

While the world at large has gained by Charles Dickens' devotion to literature, the stage lost one who, if he had chosen to adopt it as his calling, would probably have been the greatest actor of his time. None who had the good fortune to see the plays in which he acted can forget his mastery of stage technique. None who can remember his readings can forget his vivid and lifelike power of characterization. Comedy and tragedy, humor and pathos, each came readily within his grasp. By his mastery of the actor's art, terror, tears and laughter were compelled at his command, by his pen he compelled them in his writings. John Hare.

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### The Necessity for Stock

An actress should be able to play any and every sort of part she may be offered. Learning to do so seems often useless and frequently tiresome, but it is the only really efficient method of preparation for a career on the stage.—Miss Edith Greene, in M. A. P.

### Removal

Hickson & Co., now at 467 and 469 Fifth Avenue, announce their removal, May 1, to the Blau Starr & Frost building, 436 and 438 Fifth Avenue, southwest corner of Thirty-ninth street, where enlarged premises will enable them to avoid the delays and tardiness incident to an enormous increasing business. The tailor gowns of this house have a cachet that cannot be had elsewhere.



## The New Theatre Plans

The New York Times has recently printed a voluminous correspondence in regard to the New Theatre, which is now being built by a group of millionaires on Central Park West. Several critics have taken objection to the theatre as planned on the ground that in their opinion it will be too large for the presentation of modern plays. Mr. Granville Barker, the English author-manager, is reported to have declined the directorship for this reason, although another report has it that the real reason why nothing came of the negotiations was that he set too extravagant a price on his services. Mr. Thomas Hastings, of the firm of Carrère & Hastings, the architects who designed the theatre, has sent to the Times a defense of the plans, his argument, in substance, being that the New Theatre is built in accordance with the purpose of the founders, which is to present plays worthy of comparison with the stage classics of the past rather than to exploit pieces of Bernard Shaw and other iconoclasts of his ilk. Mr. Hastings' very interesting letter is too long to reproduce *in extenso*, but the following are some of the most convincing passages:

"From the broad and comprehensive point of view the drama in modern times—more especially in this country—is practically the only art where people with the love for the beautiful are unable to go back to the greatest masterpieces of the past to find inspiration and education, as well as recreation and elevating amusement. Paris has its Louvre, as well as its Luxembourg, for the lovers of painting and sculpture. The Parthenon, Notre Dame, and the Farnese Palace in Rome and the many splendid examples of ancient and classic architecture at all times attract visitors from far and near.

"In music we have every opportunity to hear Beethoven, Mozart and Gluck, besides the music of our own period, nor are we forced only to read the modern novel of the day at the sacrifice of the literature of the past, a certain amount of which is even demanded of a man of ordinary education. I can only say, as a layman in the art of the drama, that I sympathize with all my heart with the founders of the New Theatre that at last we may hope to have a place where we can see the classic plays, not only of the past, but also from different countries, many of which we know only in book form and have never heard performed.

"With this in view, it is not the purpose of the New Theatre to exclude the modern plays, but on the contrary, rather to give an incentive to modern play writers to produce plays worthy of comparison with the art of the past, and if needs be, the time may come when such plays will be especially written for the conditions which the New Theatre building will impose. Almost every metropolis has such a playhouse, generally subsidized by its Government, for the promotion of art, and with this in view the founders of the New Theatre are endeavoring to erect this building—not as is expressed in the Puritanical rhetoric of one of your correspondents, who calls it a 'piece of financial splendor,' but through their generosity they hope to have for the city of New York a building which shall be a fitting and monumental expression of such an uplifting endeavor, one such as can be found in every civilized city of Europe, even of one-tenth of our population.

"The actual size of the building is adapted to the program as given by the founders, and the plans are completed, the contracts given out, and the construction well advanced toward completion. It is undoubtedly the somewhat large seating capacity of the house, and the fact that it is being built upon an entire avenue block of land, which has led your correspondents to believe that the house is to be too large. As a matter of fact, the greater portion of the site is to be occupied by the dependencies of the stage, suitable dressing rooms, rooms for the storage of scenery, rehearsal rooms, foyer, etc., and a much needed and unusually large stage.

"The depth of the auditorium is no greater than, if as great as, the average of the best-known subsidized theatres on the Continent. All of these theatres on the Continent vary proportionately in their several dimensions of auditorium, proscenium arch, etc., so little as to make one believe that theatre builders of France, Germany, Austria, and Italy have recognized stand-

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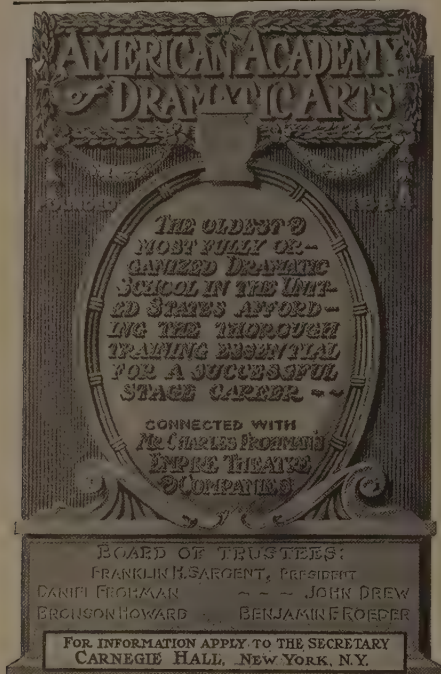
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ards, and respect the traditions of the past as we as the accumulated experience of those now in authority. In these countries theatre construction is still the outcome of the dominating principles of evolution which have existed in all serious architecture from the beginning of civilization, imposing rational and practical problems to be solved, established by a consensus of opinion of those in authority, and not from a scatter of Englishmen and Americans, each and every on thinking alone and for himself."

### The Difficult Public

One curious point with audiences is that the very frequently like a thing without in the least knowing why they do so. And yet when they do not like a thing they have a reason ready to account for their dislike. But audiences, like critics can be very exasperating. One attempts, we will say, in a musical piece, to be artistic, and for the reason one leaves out a certain kind of song or scene which one thinks out of the picture an commonplace. The public do not appreciate the fact, and one frequently finds out too late that the public miss the very thing that one purposely left out in the effort to be consistent and not commonplace.—Paul Rubens, interviewed.

### Theatrical Advance in India

Up to a few years ago European players were supported practically altogether by European playgoers, and the patronage of the clubs loomed large in the best seats. That position is now a dead as Dido. The theatre has ceased to be sort of monopoly of any single interest or race. What Cavour said proudly of Italy, India will soon be able to say in theatrical matters: "Indi fara da se." India can stand alone, and with the rapid advance of culture, not merely in the schoolroom, but in the home, will before long open wide her arms to the best artists in Europe and make it worth their while to come.—Time of India.

Once the genuine paying public can be induced to think that there is any difficulty about getting admission to a theatre its members will tumble over one another in their eagerness to be first at the box office.—Rapid Review.

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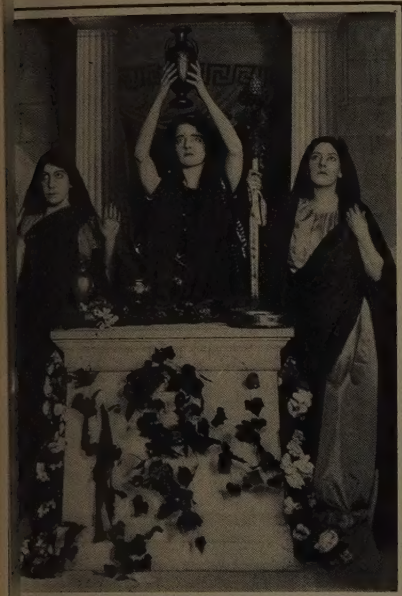
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## Students in Greek Drama

At the Empire Theatre, this city, on March 26, the graduates of the American Academy of Dramatic Arts presented "The Libation Pourers of Aeschylus." It was one of the most am-



bius productions ever attempted by this institution, and that it proved a success from every point of view says much for the thorough dramatic schooling given at the Academy. It also shows that Mr. Sargent and his associates shrink from neither trouble nor expense to demonstrate the results of their training.

The labor involved in producing this Greek drama with the slightest pretense to preserve classic tradition must have been enormous. The training of the chorus alone was a herculean task, to say nothing of the constructing and painting of the scenery and the proper costuming of the players. Yet all difficulties were successfully overcome and the production will be remembered as a thing of beauty by every one who witnessed it.

The plot deals with the Greek youth Orestes, who returns to Argos from exile to avenge his father's murder. He finds his sister Electra with the libation pourers at the tomb of Agamemnon, and they discuss means to wreak vengeance. Orestes delivers to Clytemnestra, his mother, a message, which he says he received from a fellow-traveler. She is suspicious and tells her maid to summon Aegisthus and warn him of impending danger. The chorus induces her to rehearse instructions and Orestes meets Aegisthus and he slays him. Orestes then kills the queen.

The students gave an excellent performance, entering into the spirit of the Greek drama in a manner that was remarkable. Miss Elsie Kearns, in particular, distinguished herself as Electra, presenting an inspired figure as the orphaned Greek maiden. Her elocution was faultless and in acting she struck true notes of passion, pathos and emotion. This young actress should have a brilliant future on the stage. Mr. Arthur W. was less satisfactory as Orestes, his performance and reading lacking sincerity.

The complete cast was as follows:

Clytemnestra, Ruth Barrington; Electra, Elsie Kearns; Agamemnon, Rose Hortense Allen; chorus of Trojan women, Rachel Butler, Virginia Rolette, Irene Gamble, Marjorie Cortland, Leola Kenny, Ethel Lynne, Virginia Leslie, Helene Wilson, Louise La Monte, Helen Newell, Janet Dunbar; Kilissa, Minnette Cleveland; Queen's attendants, Churchill Coffman, Maude Aegisthus, Thomas I. Sinclair; Orestes, Arthur W. Pylades, Crosney Davidson; a boy slave, Ida Lark; the herald, Mark T. Wilson; a priest of Bacchus, Stephen Cornelius; attendants, John W. Russell, H. Porter, Catherine Tallman, Marie McClure; a slave, Amore Pinto; musicians, Alfred Orr, Bart V. McGuire, David A. Mason.

The translation was by Anna Hempstead Blood, and Robert Oliver Jenkins wrote the music.

## Students Perform "Caste"

The students of the Alviene School of Dramatic Arts were seen at one of their final performances Saturday evening, April 11, in their production at the Theatre, in the Grand Opera House, this city. The play presented was "Caste." The stu-

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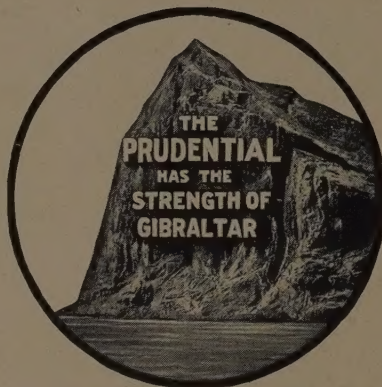
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dents who took part gave a finished performance rarely expected from graduates and sometimes not found in professional players. The fact that a well-known manager has signed contracts to send those taking part on a summer tour in repertoire is proof enough of the merit of the acting. Margaret Maylon did exceedingly well as Polly, and Christine D'Angelo was convincing in her emotional scenes as Esther, the wife. Both held their audiences. William Wilkins, as Eccles, the drunken father, was natural, and Anna Moore played with dignity the Marquise de St. Maur. George Gilmore was a capable Captain Hawtree and Fred Thackeray was idling in Sam Gerridge. William Basson played himself as D'Alroy.

During the week of April 13, 1908, other productions of the class appeared in the following repertoire: "Fool's Paradise," "Arabian Nights," "Two Orphans," "Honor Bound," "Fanchon and Cricket," "Othello," "Hamlet," etc., in which the following members of the school's stock company will appear: Laura Bibent, Ruth Reid, Ella Chester, D. H. MacDonald, Genevieve Arthur, Frank Collins, Misses Manson, Paul Law, Victoria Bland, Albert Lumley, Reba Suss, Barry Clive, Louise Liebel, Agnes Roy, Jose Laverado, Pauline Bowman and Clarence Rockeller.

#### Sardou and the Commune

To a journalist who interviewed Victorien Sardou recently apropos of the determination not to assist at the first performance in Berlin of "Léodora" by Leroux, the famous French dramatist expressed many praises of Germany, proclaiming Hauptmann as her greatest writer.

"I am," he concluded, "an admirer of her thought and art of Germany, and also of her army, which I learned to know in 1870." At this point the dramatist was moved to tears. When he had recovered his composure, he resumed: "When the Germans entered Paris, while I hid my family feared for our lives, a German officer of high rank presented himself respectfully before me, declaring that he had come to make the acquaintance of one of the glories of France. He was Major-General Hartmann, and he posted our soldiers as permanent sentinels before my door, thus preserving our lives during the terrible months of anarchy. General Hartmann was in my house every day, and always brought other German officers with him who wished to know me and talk with me. When they left Paris they left me their visiting cards, with words of admiration, which I preserve with the dearest memories of my life. This is the record of the terrible war of 1870 that the German soldiers, whom I therefore love and admire, have left me." And thereupon Sardou was again moved to tears, while the others knew not what to say.

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#### D'Annunzio as a Drama's Hero

Richard Voss, the Viennese dramatist, has finished a drama which will shortly be given in one of the principal theatres of Vienna, the principal characters of which are said to be Eleanor and Gabriele D'Annunzio. Around the famous actress and celebrated poet Richard Voss has woven a story of love and art based upon D'Annunzio's own romance, "Il Fuoco." The drama does not end with a catastrophe, but is broken off as though it were to be followed by a second one. Voss has read the MS. to several critics in Vienna, who assure him that the work is destined to make a tremendous impression.

Automobile races near Brescia, says the Rome correspondent of the New York Sun, have given D'Annunzio an opportunity to present himself afresh to the world. He announces that he will drive his car at a speed of eighty miles an hour. He has already made his will, but says he is certain he will not die before the day in 1909 when, according to the prophecy of a witch, he will be stabbed by a jealous lover.

Lotta Faust says "Miladies' Petticoats" are prettier and more serviceable than any other.

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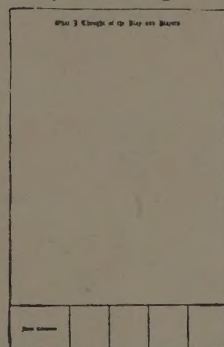
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